

INTRODUCTION

PURPOSE

In 1982, 1985, 1992, and 1997 the National Endowment for the Arts (NEA) sponsored the Survey of Public Participation in the Arts (SPPA) to determine the extent to which adult Americans throughout the United States participated in the arts. Participation included attending live arts performances and exhibitions, listening to and watching broadcast or recorded arts programs, and personally performing or creating art. The responses to the survey were converted into rates of participation from which total participants were calculated. To analyze the characteristics of arts participants and nonparticipants, demographic characteristics were obtained from the survey data. Related data, such as the respondents' music preferences, their participation in arts and crafts and other leisure activities, and their use of personal computers for arts activities, were determined. Appendix A describes the background and history of the 1997 SPPA.

The results of the surveys are used by arts administrators, foundations, corporations, public organizations that make grants to arts organizations, educators, and researchers in the arts. The 1997 data permit comparisons among the arts fields, among demographic groups, and among competing alternatives for leisure time. The same sorts of data were collected in earlier SPPAs, but comparisons of earlier data with 1997 rates of attendance and audience size are limited by changes in the method by which the surveys were conducted. Appendix B presents a discussion of the effects of differences in the methods of conducting the surveys.

ORGANIZATION OF THE REPORT

The first three chapters in this report treat the three methods of participation: attendance at live events, participation through media, and participation by doing. Each chapter presents the 1997 total participation, rates of participation, and participation by demographic group for each arts activity. The first chapter also includes factors affecting participation in live arts events as they are revealed by the SPPA data and a comparison of 1997 and 1992 attendance totals. The information on the use of personal computers in the arts is included in the second chapter. The fourth chapter is devoted to socialization, that is, the amount of education and exposure to the arts of the respondents and their families. The fifth chapter compares arts participation with participation in other leisure activities. The sixth chapter shows the results of questions concerning music preferences, and the seventh chapter presents data on the geographical distribution of participation in the arts. The last chapter contains the summary and conclusions. And finally, appendices to the report provide the background and history of the 1997 SPPA, details of its conduct and analysis, and a list of questions asked in the survey.

DATA COLLECTION AND SURVEY METHODOLOGY

Data were collected by Westat Corporation from June 1997 through October 1997. (Prior investigation of month-to-month differences in the responses to the SPPA questions in 1982, 1985, and 1992 had not shown significant differences within the same year.) Households were sampled from randomly selected telephone numbers using the method called list-assisted random digit dialing (RDD). The individual within each household who was interviewed was the adult with the most recent birthday.

The interviewers received about 10 hours of project-specific training for the 1997 SPPA before beginning the interviews. Experienced trainers explained the NEA's intentions and the importance of obtaining complete and accurate responses. The training given by supervisors and trainers included practice interviews, role playing, coping with problems, and follow-up procedures.

The SPPA was field-tested in April 1997. The results indicated possible response rate difficulties. Advance letters were sent to the households for which mailing addresses could be obtained, and special efforts, including Federal Express letters, were made to convert refusals into responses. Repeated telephone calls were made to numbers that did not answer or that answered only with recording machines.

Westat obtained 12,349 fully-complete interviews. This was an overall response rate of 55 percent of the individuals selected for interviews. (An overview of the list-assisted RDD method, data collection, response rates, and weighting procedures, is given in Appendix C. Estimated variances are provided in Appendix E.)

An important feature of the 1997 SPPA survey design was the use of several question modules (sets of questions) to allow a greater number of questions to be asked even though the number of respondents to particular sets would be too small for detailed analysis.

Appendix D shows the design matrix consisting of eight modules and eight different subsamples. The sample for each module ranged from about 900 to 12,000 responses. All subsamples received the modules containing questions about participation in live arts events and questions about personal background. The duration of each interview ranged from 13 to 15 minutes. The 1997 survey design provides new data for researchers to analyze and guidance for the construction of future surveys.

1997 SPPA QUESTIONNAIRE

Westat convened an advisory panel of experienced arts researchers to assist in designing the 1997 questionnaire. The objectives used to guide the design were (1) the retention of as much as possible of the previous SPPA questionnaires, (2) the inclusion of as many as possible of the desired changes, and (3) a limit on the duration of the interview to no more than an average of 15 minutes. The design matrix shown in Appendix D is the product of the compromise between these competing objectives. Most of the questions in the 1992 SPPA were retained exactly as they were asked previously. The questions about attendance at live arts performances and exhibitions (module A) were asked of all the respondents in just the way they were asked in 1992. Almost the same questions were asked about participation through listening or watching arts activities through the broadcast and recorded media, including CD recordings (mod-

ule B). However these questions were asked of only about half of the respondents. The questions about personal participation by performing or creating works of art (module E) were asked of about 4,500 respondents.

As Appendix D shows, questions about interest in increased participation in arts activities (module C) were asked of about 7,000 respondents. Most of these people were not asked questions about personal arts participation (module E), about music preferences (module F), or about arts socialization (module G). However every module overlaps with every other module, so researchers can look for unions in the sample sets, although the number of responses may be small.

The number of responses to some questions is small because the questions were asked only of those respondents who gave affirmative answers to a previous question. For example, only the people who said they had attended an opera or had visited a museum were asked how many times they did so. In order to maximize the amount of information collected and minimize the respondent burden, many of the new questions were asked of only a relatively small number of interviewees. The new questions about arts participation can be grouped as follows:

- Questions about arts events attended: the name of the performance or performer, the type of place, how the respondent heard about the event, the relationship to the respondent, ticket price, and whether the ticket was part of a subscription.
- Questions about arts exhibitions visited: the type of art seen, whether it was for sale, the admission charge, and whether the respondent was a member of the museum or gallery.
- Questions about the type of literature that was read: the title or author and whether the respondent had read critical reviews of any artistic works.
- Questions about barriers to the respondent's attending more arts events.
- Questions about how often and in what way the respondent used a personal computer in the arts.
- Questions about the respondent's exposure to the arts as a child and about the exposure to the arts of the respondent's children.

The 1997 questionnaire also collected new information on the respondent's personal background and household characteristics (mostly in module H). In particular, respondents were asked about their native country, national affinity, employment situation, occupation, health and mobility, zip code, and ownership or rental of their residence.

All the SPPAS allowed the respondents to identify the art forms for themselves. There was no definition of jazz or ballet, for example, although some assistance was given in the case of other dance ("other than ballet, such as modern, folk, or tap"). It is reasonable to assume that, over the 15-year period of SPPAS, some respondents' definitions of some art forms, such as jazz, have changed. The respondents also self-identified their demographic characteristics.

The complete questionnaire is presented in Appendix F.

DEFINITIONS

The respondents to the 1997 SPPA defined for themselves the terms such as jazz, other dance, and original work of art. The authors of this summary report have defined and consistently used certain terms used in the report, distinguishing them to prevent confusion. Key among them are the following terms:

Participation is defined as (1) attending a performance or visiting an art museum or gallery (attendance at arts events); (2) listening or watching an arts performance or program on radio, television, video cassette or disk, phonograph record, tape recording, compact disk, or personal computer (participation via media); (3) performing art for oneself or in public or creating a work of art for oneself or for exhibition to the public (personal participation); or (4) buying or owning a work of original art (participation via acquisition).

Rate of participation is defined as the fraction of respondents to a question who said they had participated in this kind of arts activity at least once during the period stated by the interviewer. Normally the period was “the past 12 months,” but questions about taking lessons or classes applied to any time in the respondent’s life.

Participant is defined as a person who participated in an arts activity at least once during a given time period. Each participant is a different person, so the rate of participation multiplied by the population gives the total participants, the total number of different people, who participated in that arts activity in that form.

Attender is defined as a participant in a live arts event, each one a different individual; and the total attenders is the total participants in live arts events.

Total attendance is defined as the product of the total attenders and the average number of times each attender participated in that arts activity in that form. Some authors refer to the total attendance as the total audience (with some of the attenders being there more than once). The term audience is not used in the statistics of this report. The number of times an attender participated was measured only for the live arts events. Therefore, the total attendance figures are not available for the other forms of participation in the arts.

TABLES

As its title indicates, this report is a summary of the data from the 1997 SPPA. Two unique aspects of this report are the identification of the survey questions in the text and the regular inclusion of sample size in either the text or the tables. Because the questionnaire is organized somewhat differently from this report, the text identifies the questions, e.g., QC3, from which the answers have been tabulated. This makes it easy for readers to consult Appendix F to read the exact wording of the question. The data that have been tabulated are those that conferences of users have indicated are the most useful. Their usefulness depends on the size of the sample they represent. Some of the samples are limited to the respondents who gave positive answers to previous questions, and the sizes are given. The tables include total participants and rates of participation for different art forms and for each method of participation: attendance at a live event, participation through broadcast or recorded media, and participation by performing or creating. Other tables show the fraction of the total participants that each demographic group constitutes or and the rates of participation by each demographic group.

Additional tables present data concerning respondents' education in the arts, participation in arts courses and lessons at any time in the respondent's life, music preferences, and desires to participate in additional arts activities. Data are presented that report the answers to new questions regarding the venue in which the live events were seen, barriers to participation, and the respondents' use of personal computers in the arts.

A companion table shows total attendance in 1997 and in 1992. The total attendance (total participants for live arts events) is the product of three factors: rate of attendance, frequency of attendance, and adult population. Frequency of participation is available only for participation in live arts events. Almost all reported rates of participation were higher in 1997 than in 1992, but some of the difference is believed to be caused by the differences in the conduct of the surveys. Appendix B addresses this important issue. The total U.S. adult resident non-institutionalized population increased from 185.8 million in 1992 to 195.6 million in 1997. Therefore, increases in the population are included in the total attendance comparisons.

As the title indicates, this is a summary report, and many details contained in the 1997 SPPA results are not included. There are no cross-tabulations such as the number of people who attended more than one kind of activity or who both participated and took lessons. Some of the topics are the subjects of past monographs which were based on earlier SPPAs: e.g., the effects of age and education on arts participation. Some are the subject of monographs that are in preparation, e.g., distributions of frequency of attendance at arts events. The results of most of the new questions are potential subjects for such studies.

Researchers who wish to examine the survey results in more detail should send a written request for a CD-ROM containing the responses to all four SPPAs to the Research Division, National Endowment for the Arts, 1100 Pennsylvania Avenue, Washington, DC 20506.



Attendance at Live Performances and Events

TOTAL ATTENDANCE, ATTENDERS, AND RATES OF ATTENDANCE

The most notable single finding of the 1997 SPPA is that an estimated half of the U.S. adult population, or 97 million different people, reported attending at least one of seven arts activities (jazz, classical music, opera, musical plays, plays, ballet, or art museums) during the previous 12 months. Visiting art museums was the most popular of these activities, with 34.9 percent of adults reporting visiting at least once, followed by attending musical plays (24.5 percent), non-musical plays (15.8 percent), classical music concerts (15.6 percent), jazz (11.9 percent), ballet (5.8 percent), and opera (4.7 percent). The questions about these activities were A1 through A23, designated as (QA1–23) in the remainder of the text.

The 1997 SPPA also collected information on other related arts activities. Questions were asked about “other dance” (other than ballet) (QA13,14), about attendance at art/craft fairs or festivals (QA17,18), about attendance at historic parks or monuments or tours of buildings or neighborhoods for their historic or design value (QA19,20), and about reading literature (QA21–23). Total attendance and rates of attendance for these three activities are included in this report.

Table 1 shows the 1997 attendance at the eleven arts activities. The first column of data shows the rate of participation, that is, the fraction of the respondents who said they participated in each activity at least once during the past 12 months. The second column of data shows the total attenders (the number of different participants): that is, the rate of attendance times the adult population. The third data column shows the average number of times each attender attended, and the fourth data column shows the total attendances, obtained by multiplying the data in the second and third columns.

The first seven activities involve attending a performance that is scheduled by someone other than the respondent to the survey. The survey data show that 42.2 percent of the respondents attended at least one performance of these seven performing arts activities during the previous 12 months. Art museums, historic parks, and craft fairs permit more discretion in timing one’s visit, and the data show that 66.0 percent of the respondents visited at least one of these three arts activities during the previous 12 months. The time and place of reading is almost completely under the respondent’s control, and 63.1 percent read literature. These differences in control may contribute to the differences in the rates of participation. Overall, 80.7 percent

of the respondents said they participated in at least one of the eleven arts activities about which questions were asked.

The total attendance numbers for arts activities are quite large. Only for opera and ballet are the total attendances less than 20 million. For art museums, art/craft fairs, and historic parks, the annual total attendances or visits ranges from 225 million for art museums to 376 million for historic parks. The high number of attendances or visits for these activities is a result of both the large number of attenders and the higher frequency of visits relative to the other activities surveyed. Although only two-thirds of the respondents reported that they read books, those who do, read an average of 17 books per year.

DEMOGRAPHIC DIFFERENCES IN ATTENDANCE AND ATTENDERS

Table 2 shows the rates of attendance at arts activities for various demographic groups. The demographic characteristics are gender, race, age, household income, and education. (QHI, 2, 9, 26). This table illustrates how people with similar demographic characteristics behave in terms of attendance at different arts activities. The last column shows the sample size for that

Table 1. Attendance at Arts Events: 1997

Arts Activity	Persons		Attendances / Visits	
	Percent of Adults Participating at Least Once in Last 12 Months	Number of Adults Attending/Visiting in millions ¹	Average Number of Visits Per Attender	Total Number of Visits in millions
Attended				
Jazz performance	11.9%	23.3	3.1	72.2
Classical music	15.6	30.5	2.9	88.5
Opera performance	4.7	9.2	1.8	16.5
Musical play	24.5	47.9	2.2	105.4
Non-musical play	15.8	30.9	2.5	77.3
Ballet	5.8	11.3	1.7	19.3
Other dance ²	12.4	24.3	2.6	63.1
Visited				
Art museum	34.9	68.3	3.3	225.3
Historic park	46.9	91.7	4.1	376.1
Art/craft fair	47.5	92.9	2.6	241.6
Read				
Literature ³	63.1	123.4	NA ⁴	NA ⁴

¹ The number of attenders was computed by multiplying the attendance rate by 195.6 million: the U.S. resident noninstitutionalized population, 18 years of age and over in 1997. (from the U.S. Bureau of the Census, Current Population Survey, March 1997)

² "Other dance" refers to dance other than ballet, including, for example, modern, folk and tap.

³ "Literature" refers to reading plays, poetry, novels or short stories.

⁴ No frequency information was obtained for reading literature.

Table 2. Attendance Rates at Arts Events by Demographic Group: 1997

	U.S. Adult Population in Millions	Jazz	Classical Music	Opera	Musical Play	Non- Musical Play	Ballet	Other Dance	Art Museum	Historic Park	Arts/ Crafts Fair	Read Literature	Sample Size ¹
All Adults	195.6	11.9%	15.6%	4.7%	24.5%	15.8%	5.8%	12.4%	34.9%	46.9%	47.5%	63.1%	12,349
Sex													
Male	94.2	13.2	14.2	4.0	22.3	14.6	4.1	11.7	34.3	48.2	41.6	55.0	5,250
Female	101.4	10.6	16.8	5.2	26.7	16.8	7.5	12.9	35.5	45.8	53.0	70.6	7,093
Race													
Hispanic	19.1	6.8	8.4	3.1	15.7	9.7	4.5	14.6	29.4	32.7	34.0	49.9	1,110
White	146.1	12.1	17.5	5.2	26.5	16.6	6.5	11.9	36.1	50.8	51.9	65.3	9,268
African American	22.1	15.6	9.6	2.1	22.4	16.4	3.9	13.4	31.1	36.5	34.4	59.9	1,110
American Indian	3.0	11.0	8.9	5.1	15.4	5.0	1.2	10.6	21.8	41.9	46.6	56.0	149
Asian	5.3	10.3	16.2	6.9	20.4	18.1	4.3	14.5	41.7	43.6	38.9	68.6	357
Age													
18 to 24	23.7	15.1	16.4	5.4	26.0	20.2	6.9	14.7	38.3	46.3	44.1	69.8	1,098
25 to 34	40.1	12.7	11.4	4.0	22.5	13.3	4.7	11.1	36.5	49.4	49.2	61.2	2,457
35 to 44	45.3	14.3	14.3	4.4	25.8	14.7	6.6	13.6	37.3	52.3	54.2	64.3	2,894
45 to 54	33.7	13.0	20.4	6.0	29.2	19.8	7.2	14.0	40.2	53.8	55.9	65.5	2,138
55 to 64	20.9	8.8	16.3	4.9	23.0	14.4	4.8	11.5	29.7	44.5	44.3	57.6	1,362
65 to 74	19.6	8.2	17.9	4.1	24.0	14.6	5.3	12.3	28.0	37.1	40.0	58.9	1,223
75 and older	12.3	3.7	13.8	3.3	15.4	12.5	3.8	6.3	19.7	25.1	23.6	61.2	874
Income													
\$10,000 or Less	15.0	4.6	4.3	1.8	11.6	9.6	1.6	7.2	16.1	22.5	26.2	45.2	838
\$10,001 to 20,000	26.5	5.7	8.2	1.9	12.1	7.4	3.2	7.6	20.3	28.7	31.3	53.1	1,356
\$20,001 to 30,000	29.4	7.5	9.7	2.4	17.0	9.9	3.7	9.4	26.1	39.3	40.3	61.8	1,501
\$30,001 to 40,000	32.1	11.1	13.1	2.5	20.9	15.5	4.6	12.7	32.2	50.1	49.6	61.7	1,663
\$40,001 to 50,000	25.9	10.7	14.8	4.5	23.4	15.3	6.0	13.0	36.8	52.3	50.2	64.3	1,296
\$50,001 to 75,000	35.0	16.3	22.1	7.5	32.0	19.8	8.1	15.8	45.6	61.9	63.7	71.9	1,864
\$75,001 to 100,000	16.2	23.3	26.3	5.8	41.2	27.0	9.6	20.2	55.0	65.2	63.4	74.6	917
Over \$100,000	15.5	26.6	35.0	13.3	51.3	31.9	13.3	18.7	59.6	68.7	68.6	75.6	948
Education													
Grade school	13.7	1.8	2.1	0.2	6.0	3.1	1.5	7.3	6.0	12.7	13.0	29.3	516
Some high school	26.9	3.4	3.9	1.5	12.6	7.2	1.8	6.6	14.4	26.6	26.9	46.2	957
High school graduate	62.0	6.8	8.3	1.7	15.7	9.1	3.6	9.2	24.6	40.5	42.9	57.6	3,545
Some college	50.3	15.4	18.1	5.2	28.4	18.9	6.5	13.7	43.2	56.3	57.8	72.1	3,527
College graduate	25.2	21.3	28.0	10.2	43.6	27.7	10.8	17.8	57.7	66.6	65.2	79.5	2,012
Graduate school	17.4	27.7	44.5	14.3	50.3	37.2	14.4	24.7	69.8	72.7	69.3	86.3	1,653

¹ Because a small fraction of survey respondents did not answer particular demographic questions, the total sample for each demographic characteristic (e.g. sex, race, age) will be slightly less than the total number of survey respondents (12,349).

row. The rates of participation for the different demographic groups may be compared among arts activities and among groups within a demographic characteristic (e.g., gender, age) in each arts activity. Some patterns are different for different arts activities, and some are largely true for all activities.

For example, men participated at a higher rate than women for only two activities: attending jazz performances and visiting historic parks. In each case the difference was at least two percentage points. The rates for women exceeded the rate for men by margins greater than this in five arts activities: classical music (3 percentage points), ballet (3 points), musical plays (5 points), arts/crafts fairs (11 points), and reading literature (16 points). In contrast, for every arts activity the rate of participation increased with increased education. For every activity except other dance, the participation rate for each of the six levels of education was as high or higher than the rate for the next lower level.

The relationship between participation rate and household income was almost as strong as the relationship for education. With very few exceptions, the rate of attendance for each of the eight levels of household income was as high or higher than the rate for the next lower level. Most of the exceptions were differences of less than one percentage point. The strong relationship between rate of arts participation and both education and household income was also observed in previous SPPAS.

The racial and ethnic groups showed fewer distinct patterns. Asians participated at the highest rate for attending operas and non-musical plays, for visiting art museums, and for reading literature. African Americans attended at the highest rate for jazz, and Hispanics attended at the highest rate for other dance. Whites had the highest participation rates for the other five activities.

The group of respondents under the age of 25 had the highest participation rates of any age group for attending jazz, non-musical plays, and other dance performances and for reading literature. They had the second highest participation rate in attending ballet performances and in visiting museums. Arts administrators and practitioners may be encouraged by these findings. For most arts activities, the peak attendance rates were in the 45–54 age group. People whose age was 75 or greater attended productions of classical music, musical plays, and non-musical plays at rates greater than 10 percent, and they visited art museums, historic parks, and arts/crafts fairs at rates of 20 percent or more. They read literature, which does not require mobility, at the rate of 61 percent.

Table 3 shows the distribution by demographic group of the 1997 attenders for each arts form. The demographic groups and their arrangement are the same as in Table 2. These are the separate individuals who attended a live arts event. An analogy can be drawn with the mailing list for a performing arts organization or the members of a museum. The percentages in the table are the fractions of the attenders that are in each demographic group for each arts activity. The percentages in each group add to 100 for each activity. The percentages in each row can be compared with the figure shown in the left column which shows the fraction of the U.S. adult population in that demographic group. For example, males constituted 48.2 percent of the population and were overrepresented only in the activities of attending jazz performances and visiting historical parks and places. This sort of comparison can be made for each of the demographic groups.

Table 3. Demographic Distribution of Attenders at Arts Events: 1997

	U.S. Adult Population		Jazz	Classical Music	Opera	Musical Plays	Non-Musical Plays	Ballet	Other Dance	Art Museums	Historic Parks	Arts/Crafts Fairs	Read Literature	Sample Size ¹
	Millions	Percent												
No. of Attendees in Millions			23.3	30.5	9.2	47.9	30.9	11.3	24.3	68.3	91.7	92.9	123.4	
Sex														
Male	94.2	48.2%	53.6%	44.0%	41.7%	43.6%	44.6%	33.9%	45.6%	47.3%	49.4%	42.2%	42.0%	5,250
Female	101.4	51.8	46.4	56.0	58.3	56.4	55.4	66.1	54.4	52.7	50.6	57.8	58.0	7,093
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	12,343
Race														
Hispanic	19.1	9.8	5.6	5.3	6.5	6.3	6.0	7.5	11.5	8.2	6.8	7.0	7.7	1,110
White	146.1	74.7	75.8	84.1	82.7	80.3	78.6	82.7	71.7	77.5	80.6	81.2	77.2	9,268
African American	22.1	11.3	14.8	7.0	5.1	10.3	11.8	7.5	12.3	10.1	8.8	8.1	10.7	1,110
American Indian	3.0	1.5	1.4	0.9	1.7	1.0	0.5	0.3	1.3	1.0	1.4	1.5	1.4	149
Asian	5.3	2.7	2.3	2.8	3.9	2.2	3.1	2.0	3.2	3.2	2.5	2.2	2.9	357
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	11,994
Age														
18 to 24	23.7	12.1	15.3	12.8	14.0	12.8	15.5	14.3	14.2	13.3	11.9	11.1	13.4	1,098
25 to 34	40.1	20.5	21.8	14.9	17.6	18.8	17.3	16.4	18.2	21.4	21.4	21.1	19.9	2,457
35 to 44	45.3	23.1	27.6	21.3	21.8	24.3	21.6	26.1	25.3	24.7	25.7	26.3	23.6	2,894
45 to 54	33.7	17.2	18.7	22.6	22.1	20.4	21.6	21.2	19.3	19.8	19.7	20.1	17.9	2,138
55 to 64	20.9	10.7	7.9	11.2	11.2	10.0	9.7	8.8	9.9	9.1	10.1	9.9	9.8	1,362
65 to 74	19.6	10.0	6.8	11.6	8.8	9.8	9.3	9.1	9.9	8.1	7.9	8.4	9.4	1,223
75 and older	12.3	6.3	1.9	5.6	4.5	4.0	5.0	4.2	3.2	3.6	3.3	3.1	6.1	874
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	12,046
Income														
\$10,000 or less	15.0	7.7	2.8	2.1	3.0	3.6	4.6	2.1	4.3	3.5	3.5	4.1	5.4	838
\$10,001 to 20,000	26.5	13.5	6.2	7.0	5.7	6.6	6.2	7.3	8.1	7.7	8.0	8.6	11.3	1,356
\$20,001 to 30,000	29.4	15.0	9.1	9.2	7.9	10.3	9.3	9.2	11.1	11.0	12.2	12.3	14.6	1,501
\$30,001 to 40,000	32.1	16.4	14.6	13.5	8.9	13.8	15.8	12.6	16.3	14.9	16.9	16.5	15.9	1,663
\$40,001 to 50,000	25.9	13.2	11.4	12.3	12.7	12.4	12.5	13.3	13.4	13.7	14.2	13.5	13.4	1,296
\$50,001 to 75,000	35.0	17.9	23.5	24.8	28.8	23.1	22.0	24.4	22.1	23.0	22.8	23.2	20.2	1,864
\$75,001 to 100,000	16.2	8.3	15.5	13.7	10.4	13.8	13.9	13.4	13.1	12.9	11.1	10.7	9.7	917
Over \$100,000	15.5	7.9	16.9	17.4	22.7	16.4	15.7	17.6	11.6	13.3	11.2	11.1	9.4	948
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	10,383
Education														
Grade school	13.7	7.0	1.1	1.0	0.3	1.7	1.4	1.8	4.1	1.2	1.9	1.9	3.2	516
Some high school	26.9	13.8	3.9	3.5	4.4	7.1	6.2	4.2	7.3	5.7	7.8	7.8	10.1	957
High school graduate	62.0	34.5	18.1	16.9	11.3	20.3	18.2	19.8	23.6	22.3	27.4	28.6	28.9	3,545
Some college	50.3	17.2	33.2	29.9	28.6	29.8	30.7	28.6	28.6	31.8	30.9	31.2	29.4	3,527
College graduate	25.2	18.6	23.0	23.2	28.2	22.9	22.5	23.7	18.5	21.2	18.3	17.6	16.2	2,012
Graduate school	17.4	8.9	20.7	25.5	27.3	18.3	20.9	21.9	17.9	17.8	13.8	12.9	12.2	1,653
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	12,210

¹ Because a small fraction of survey respondents did not answer particular demographic questions, the total sample for each demographic characteristic (e.g. sex, race, age) will be slightly less than the total number of survey respondents.

Table 4 shows the demographic distribution of the 1997 total attendance for each arts activity. The total attendance is analogous to the number of tickets sold or turnstile counts. The total attendance percentages in the table are the fractions of the total attendances that are in each demographic group for each arts activity. Thus, if males attended jazz events a total of 570 times and females attended them a total of 430 times, the total attendance would be 57 percent male and 43 percent females. As in Table 3 the participation percentages in each row can be compared with the figure shown in the left column, which shows the fraction of the U.S. adult population in that demographic group. For example, males constituted 48 percent of the population and were overrepresented only in the activities of attending jazz performances and visiting historic parks and places, the same as the situation with the attenders.

The data for both attenders and total attendance are presented for several reasons. First, only the attender data can be compared with participation via the media and personal participation, because frequency of participation has not been collected for these forms of participation. Second, the total attendance data are the data most useful to arts administrators and organizations, because these are the numbers that are indicative of earned revenue from ticket sales and admission fees. Finally, marked differences between data for attenders and data for total attendance by the same demographic group may disclose important information about the group, especially if the differences are common to several arts activities.

The findings concerning demographic patterns are generally, but not always, applicable to both attenders and to total attendance. For example, Hispanics were overrepresented in both statistics for other dance, but only in total attendance for ballet. Whites were overrepresented in both statistics in all arts activities except other dance, in which they were underrepresented. For both statistics African Americans were overrepresented in jazz, and Asians were overrepresented in opera, while American Indians were overrepresented in total attendance at other dance events and at historic parks. (Some caution should be used in interpreting these data because of the small sample size of the group.)

The youngest age group attended arts events at or above their representation in the population in all activities except for visiting arts and crafts fairs and festivals, in which they were underrepresented. Jazz was the only performing arts activity at which the next older group, those 25–34 years old, was overrepresented, and they were substantially underrepresented as both attenders and in total attendance at classical music events. For both statistics and for all the arts activities the age group with the highest participation was either the 35–44 group or the 45–54 group. However, in attending jazz performances and in visiting historic parks, the two youngest age groups constituted 40 percent of the total attendance and only 32.6 percent of the population. The age groupings 45–54, 55–64, and 65–74 were overrepresented in total attendance at classical music performances, but only the groups 45–54 and 55–64 were overrepresented in total attendance at opera performances. The age group 55–64 was overrepresented in total attendance at classical music and opera events, and the group 65–74 was overrepresented only in total attendance at classical music concerts. The oldest group, those over 74, was underrepresented in both statistics for all arts activities, except reading literature, and total attendance at classical music and opera. Among all the arts activities for both attenders and total attendance, the distribution of participation for reading literature matched most closely the age distribution of the entire U.S. adult population.

Table 4. Demographic Distribution of Total Attendance at Arts Events: 1997

	U.S. Adult Population		Jazz	Classical Music	Opera	Musical Plays	Non-Musical Plays	Ballet	Other Dance	Art Museums	Historic Parks	Arts/Crafts Fairs	Sample Size ¹
	Millions	Percent											
Attendances/Visits in Millions			72.2	88.5	16.5	105.4	77.3	19.3	63.1	225.3	376.1	241.6	
Sex													
Male	94.2	48.2	57.0%	48.5%	41.4%	42.9%	42.7%	39.1%	48.3%	48.0%	55.4%	39.7%	5,250
Female	101.4	51.8	43.0	51.5	58.6	57.1	57.3	60.9	51.7	52.0	44.6	60.3	7,093
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	12,343
Race													
Hispanic	19.1	9.8	5.0	4.0	8.3	6.0	5.7	11.9	11.5	8.5	8.0	5.6	1,110
White	146.1	74.7	78.7	87.2	80.9	80.8	81.7	77.3	70.0	79.6	80.0	84.0	9,268
African American	22.1	11.3	13.5	5.5	5.9	10.7	9.7	7.7	11.4	8.5	6.9	7.1	1,110
American Indian	3.0	1.5	0.8	0.5	1.0	0.7	0.6	0.2	4.4	0.9	2.8	1.4	149
Asian	5.3	2.7	2.0	2.9	3.9	1.9	2.2	2.9	2.8	2.5	2.3	1.9	357
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	11,994
Age													
18 to 24	23.7	12.1	19.1	15.2	13.0	12.0	14.4	14.5	17.6	12.7	17.4	9.5	1,098
25 to 34	40.1	20.5	20.6	10.7	16.1	19.7	20.6	18.1	14.5	20.7	22.7	21.5	2,457
35 to 44	45.3	23.1	24.5	18.7	20.6	21.9	19.2	23.0	21.4	22.2	23.1	26.7	2,894
45 to 54	33.7	17.2	15.2	21.9	20.6	20.3	21.6	21.2	21.8	25.0	18.8	21.0	2,138
55 to 64	20.9	10.7	9.9	12.7	15.0	11.6	10.1	10.9	10.2	9.6	9.3	10.9	1,362
65 to 74	19.6	10.0	8.5	13.8	9.0	10.3	9.1	8.3	11.7	6.9	6.5	8.0	1,223
75 and older	12.3	6.3	2.2	6.9	5.7	4.2	5.0	3.9	2.8	2.9	2.2	2.4	874
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	12,046
Income													
\$10,000 or less	15.0	7.7	6.0	5.0	2.8	3.3	6.1	1.7	3.6	4.9	2.8	3.4	838
\$10,001 to \$20,000	26.5	13.5	6.7	5.7	5.1	6.4	6.4	7.6	6.3	8.0	7.6	7.1	1,356
\$20,001 to \$30,000	29.4	15.0	7.7	7.9	8.0	10.9	12.6	8.7	10.2	9.4	13.7	11.0	1,501
\$30,001 to \$40,000	32.1	16.4	14.0	12.2	9.5	13.3	13.7	10.6	24.6	11.0	17.7	15.8	1,663
\$40,001 to \$50,000	25.9	13.2	13.0	12.3	13.3	12.2	11.3	17.3	12.7	11.8	13.1	15.1	1,296
\$50,001 to \$75,000	35.0	17.9	22.2	25.0	25.3	23.6	18.8	22.8	16.5	21.3	21.3	24.9	1,864
\$75,001 to \$100,000	16.2	8.3	13.6	13.1	9.3	13.1	12.2	13.4	13.2	13.4	10.8	11.4	917
Over \$100,000	15.5	7.9	16.8	18.7	26.7	17.3	18.9	17.8	12.9	20.1	13.0	11.4	948
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	10,383
Education													
Grade school	13.7	7.0	0.9	0.6	0.2	1.3	0.9	1.2	8.7	0.7	3.6	1.2	516
Some high school	26.9	13.8	4.8	2.7	3.2	5.7	6.0	2.9	8.2	4.5	7.4	7.1	957
High school graduate	62.0	34.5	19.3	12.8	9.7	18.8	17.7	18.7	27.1	14.8	22.5	27.2	3,545
Some college	50.3	17.2	30.8	28.6	27.1	29.7	26.6	26.3	27.6	30.7	33.5	31.9	3,527
College graduate	25.2	18.6	23.3	23.2	25.5	24.1	24.7	29.2	14.2	24.9	17.9	18.9	2,012
Graduate school	17.4	8.9	20.9	32.2	34.4	20.4	24.1	21.7	14.2	24.4	15.1	13.6	1,653
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	12,210

¹ Because a small fraction of survey respondents did not answer particular demographic questions, the total sample for each demographic characteristic (e.g. sex, race, age) will be slightly less than the total number of survey respondents.

Comparisons of the data in Tables 3 and 4 for the same demographic group show patterns in frequency of attendance by that group. For example, one can infer the effect of mobility on attendance by older people. Arts events at which the percentage of total attendance by an age group exceeded the percentage of attenders in that group are events at which the group attended more than the average number of times for all age groups. For participants age 65 or older, the percentage of total attendance was greater than the percentage of attenders for jazz (by 2.0 percentage points), opera and other dance (both by 1.4 percentage points), ballet (by 1.1 percentage points), and classical music (by 3.3 percentage points). These activities are normally attended as a seated participant in an interior performance space. The arts activities for which this age group attended less often than the average for all age groups were art museums, arts/crafts shows, and historic sites or parks (all differed by 1.1 to 2.5 percentage points). All of these activities involve moving around and may require climbing stairs or using elevators. Sometimes the activities are outdoors.

As might be expected, arts participants were relatively well off financially and well educated. The top two household income brackets (\$75,000 and above) constituted more than 30 percent of the total attendance for all the performing arts activities except other dance and more than 33 percent of visitors to art museums, although they comprised only 16 percent of the population. More than one quarter of the total attendance for operas had a household income of more than \$100,000. Except for opera and other dance, the income group with the highest percentage participation was the \$50,000-\$75,000 bracket. For other dance, the peak bracket was \$30,000 to \$40,000. By contrast, the three lowest income brackets, which contained 36 percent of the population, were generally underrepresented, as both attenders and in total attendance.

The statistics for education are strikingly clear. For every arts activity, attenders who were high school graduates or who had not finished high school were underrepresented. They were underrepresented in total attendance in all activities except other dance. Those with at least some college were overrepresented as attenders and in total attendance in almost all activities. Those with the least education were most underrepresented and those with the most education were most overrepresented.

Some of the 1997 demographic patterns that apply to particular art forms are described below.

Jazz

For jazz the total attendance revealed distinct characteristics:

- The total attendance at live jazz events during the past year was 57 percent male.
- The total attendance was 79 percent white, 14 percent African American, and 5 percent Hispanic.
- The total attendance was young; 40 percent was under the age of 35; 79 percent was under age 55.
- Almost two-thirds of the total attendance had household incomes of \$40,000 or more, and nearly one-third had incomes of \$75,000 or more.

- Of the total attendance, 75 percent had some college education, and 47 percent had graduated.

Classical Music

For classical music the features were somewhat different:

- The fraction of the total attendance that was white (87 percent) was the highest for any arts activity.
- The fraction that was more than 64 years old (21 percent) was also the highest.
- Fifty-seven percent of the total attendance had household incomes of more than \$50,000.
- Eighty-four percent of the total attendance had attended college, and 32 percent had at least some graduate education.

Opera

Some of the demographic patterns for opera were similar to those for classical music, but some were quite different:

- Women outnumbered men in total attendance more heavily in opera (59 percent) than in classical music; and non-white groups, particularly Hispanics and Asians, were more strongly represented.
- The total attendance for opera is younger: 50 percent were under age 45 and 70 percent were under age 55.
- Sixty-one percent of the total attendance for opera had household incomes greater than \$50,000, and 27 percent had incomes greater than \$100,000.
- Thirty-four percent of the total attendance had gone to graduate school, the largest fraction of any arts activity.

Musical and Non-Musical Plays

The demographic patterns for musical plays and non-musical plays were very similar in all dimensions, and were similar to visitors at art museums in race, income, and education. Smaller fractions of the musical and non-musical play attenders were male and more than 64 years old than was the case for art museum visitors.

Ballet and Other Dance

Total attendance for ballet was very different from total attendance for other dance and most other art forms.

- Ballet total attendance had the largest fraction of females of any activity (61 percent), while other dance total attendance was 52 percent female, just their fraction of the total population.
- Hispanics formed a larger part (12 percent) of the total audience for ballet performances than any other arts activity.

- The other dance total attendance had the lowest fraction that was white (70 percent) of any activity. Other dance attendance was 11.5 percent Hispanic and 11.4 percent African American. American Indians accounted for four percent of the attendance, the highest percentage of any arts activity.
- Other dance total attendance contained a larger fraction of people with less than a high school education (17 percent) and with incomes of less than \$40,000 (45 percent) than any other arts activity. Total attendance at other dance events was the only activity at which people with less than any high school education were overrepresented.

DIFFERENCES IN TOTAL ATTENDANCE AND MEDIAN AGE: 1992–97

As the Introduction explains, total attendance is the product of rate of attendance, average number of attendances per attender, and total adult population. All the rates of attendance in 1997 were greater than in 1992. Some of the average numbers of attendances per attender increased, some decreased, and some were unchanged. The total U.S. population grew by 5.27 percent. The resulting total attendance in 1992 and 1997 are shown in Table 5. This table also shows the median age of the attenders for the same two years.

For the first three activities in Table 5 the large increase in the total attendance from 1992 to 1997 is the result of increases in all three factors. The increases for ballet and art museums are the result of only two factors, and in the case of other dance and art/craft fairs, the increases would have been larger if the average number of attendances had not declined.

Table 5 also shows that the median age of the attenders generally increased between 1992 and 1997. The median age of the U.S. resident population increased 1.5 years during this period, and the median age of the attenders at most arts activities increased by one or two years. For jazz the increase was four years, and for ballet it was three years. For non-musical plays there was no increase, and for opera the median age decreased by one year.

The data in Table 3 (see page 18) show that jazz was different insofar as age of attenders is concerned. Attenders under the age of 35 years form a higher fraction of the total than they do for any other arts activity. Attenders over the age of 64 years form a smaller fraction of the total than for any other arts activity. However, the fraction of the attenders at jazz events who were under the age of 35 decreased from 43 percent in 1992 to 40 percent in 1997, and the fraction of attenders over the age of 64 increased from seven percent in 1992 to ten percent in 1997.

For ballet there is a similar pattern. The younger group was 38 percent of the total in 1992 and 31 percent in 1997, while the older group was eleven percent in 1992 and thirteen percent in 1997.

Table 5. Total Attendance And Median Age For Arts Events: 1992–97

Arts Activity	Total Attendance 1992 (millions)	Total Attendance 1997 (millions)	Median Age 1992 (years)	Median Age 1997 (years)
Jazz performance	57.1	72.2	37	41
Classical Music	60.3	88.5	46	
Opera performance	10.4	16.5	45	44
Musical play	74.5	105.4	43	44
Non-musical play	60.2	77.3	44	44
Ballet	14.8	19.3	40	43
Other Dance	39.6	63.1	41	43
Art Museum	163.7	225.3	40	42
Historic Park	243.6	376.1	41	42
Art/Craft Fair	204.1	241.6	41	42

FACTORS AFFECTING ATTENDANCE

The 1997 SPPA also queried respondents about other information related to their arts attendance, such as how the respondent who attended a live performance learned about the event, the place of the event, with whom he or she attended, and whether he or she wanted to attend more. These questions were asked only of respondents who said they had attended a live arts event, so the number of responses is frequently smaller than 500.

Sources of Information

A small number of respondents (417) were asked how they found out about a particular art event they attended (QA26). The results are shown in Table 6.

Although the sample is small, it appears that the newspaper is second only to personal acquaintances as a source of arts information. Together they account for almost two-thirds of the critical information about arts events. Mailings and radio remained important in 1997.

Only one respondent cited the Internet or an on-line computer service as the source.

Table 6. Sources of Information About Arts Events: 1997

Source of Information	Percentage of Respondents
Friend, neighbor, relative, co-worker	38.5%
Newspaper	24.7
Mailed announcement or advertisement	7.0
Radio	4.6
Television	4.0
Public bulletin board	3.9
School	3.8
At work	2.8
Church or synagogue	1.8
Other source	8.9

Venues for Arts Performances and Events

A small number of respondents (421) were asked where they attended an art event (QA25) and the results are shown in Table 7.

The sample size limits the conclusions that may be drawn, but the expected patterns of venues are supported. Jazz tended to be attended in night clubs, out of doors, and at college facilities. Classical music was heard primarily in concert halls and indoor theaters. Opera was heard almost exclusively in these facilities. Musical and non-musical plays were seen primarily in indoor theaters, but concert halls were the venue for many musicals. Non-musical plays were more widely distributed among the types of locations. Ballet was seen primarily in theaters, concert halls, and schools, while other dance was seen in a wide variety of locations.

Companions

Of the total of 442 respondents who were asked whether they attended an arts event alone or with a companion (QA30), only eleven percent replied that they attended alone. The remainder had one or more companions (QA31), and the data show that attendance at an arts event is strongly a social activity — over half of respondents indicated attending with a spouse and 43 percent with a friend or date. The respondent's party included companions whose relationships with the respondent were distributed as shown in Table 8.

Interest in Attending More Arts Events

If SPFA respondents could attend live arts events as often as they wished, how many would go to more performances or exhibitions than they did in 1997? Table 9 shows the answers to that question. Based on a subset of the SPFA (approximately 6,900 respondents) some 34.9 percent of respondents said they would like to go to more live jazz performances and more than 67 percent said they would go to more museum/gallery exhibitions. In terms of the types of arts activities respondents would most likely frequent if they were able to attend more performances, the second column of Table 9 shows that 20.4 percent of those interested in attending more (3,500 of the 6,900 respondents referred to above) would choose first go to more musical plays and operettas if they could. Nearly 31 percent would first choose to visit art museums and galleries more often — compared to less than three percent who would go to the opera as their first choice.

Table 7. Place of Arts Performance: 1997

Type of Place	Jazz	Classical Music	Opera	Musical Play	Non-Musical Play	Ballet	Other Dance
Concert Hall, Opera House	8.5 %	40.0 %	74.9 %	24.4 %	8.9 %	27.9 %	31.6 %
Indoor or Dinner Theater	3.3	20.6	20.8	56.9	59.2	35.8	16.4
Night Club, Coffee House	32.6	0.0	0.0	0.0	0.3	0.0	3.6
College Facility ^{10.9}	12.0	0.0	2.4	6.0	8.1	0.0	
School	1.1	2.2	0.0	8.2	5.4	20.7	11.3
Church, Synagogue	2.2	11.7	0.0	3.7	1.3	0.0	4.9
Park, Open Air Facility	25.4	11.7	4.3	3.6	10.0	0.0	19.9
Other	15.3	1.8	0.0	0.8	8.9	7.6	12.2

Table 8. Relationship of Companions at Arts Events: 1997

Relationship	Percentage
Spouse	51.5%
Parent	8.8
Child, son, or daughter	13.6
Brother or sister	8.6
Other relative	12.4
Friend or date	43.4
Other nonrelative	10.2

The total of the percentages exceeds 100 because some parties included several companions related in different ways to the respondent.

Table 9. Interest in Attending Arts Events More Often: 1997

Arts Activity	Would Like to Attend More*	Would Most Like to Attend More
Jazz music performances	34.9%	13.2%
Classical music performances	38.0	7.9
Operas	18.5	2.8
Musical plays or operettas	53.7	20.4
Non-musical plays	54.2	11.7
Ballet performances	27.6	5.1
Other dance performances	50.2	8.1
Art museums or galleries	67.2	30.8

* The total of the percentages in this column exceeds 100 because respondents chose more than one arts activity that they would like to go to more often.

Table 10. Barriers to Attendance at Arts Events: 1997

Barrier to Greater Participation	Percentage of Respondents
Difficult to make time to go out	64.2%
Not many performances/exhibitions here	54.9
Tickets are too expensive	53.2
Location is inconvenient	46.5
No one to go with	21.8
Child care or baby sitter problems	19.7
Location is not a safe area	19.4
Tickets are sold out too soon ^{16.5}	
Health problem or disability	10.4
May feel uncomfortable	10.3
Quality of performance or exhibition is poor	9.8

Table 11. Distribution of Ticket Prices for Performing Arts Events: 1997

Ticket or Subscription Price	Percentage
\$5.00 to \$9.99	13.1%
\$10.00 to \$14.99	13.8
\$15.00 to \$19.99	12.7
\$20.00 to \$29.99	14.7
\$30.00 to \$39.99	11.1
\$40.00 to \$49.99	5.6
\$50.00 or more	18.6

A comparison of the data in Table 9 with the data in Table 1 (see page 15) shows that the activities people would like to attend more often are roughly the same as the live arts events with higher participation rates. For example, of the eight arts activities listed in Table 9, visiting art museums and galleries ranks the highest among the arts that people would attend more if they could. And visiting art museums also has the highest attendance rate in Table 1. Although live performances of ballet and opera may be unavailable or unaffordable for many people, the indicated preference for them is also lower than for other arts activities. An exception to this pattern is jazz performances, which ranks sixth in actual attendance but third in the list of live performances that people would most like to attend more frequently.

Barriers to Participation

About 3,500 respondents were asked why they did not go to performances or art museums as often as they would like (QC3). Eleven possible reasons were offered and respondents could cite as many as were applicable to them. Table 10 shows the fraction named for each of the reasons on the list.

The major barriers are limited time, insufficient offerings, expense, and inconvenient location. Less important but still significant factors are lack of a companion, child responsibilities, safety, and ticket availability. Health, feeling out of place, and the quality of the activity were the least often cited reasons.

Ticket Prices and Admission Fees

The 1997 SPPA was the first SPPA to collect information concerning the prices of tickets to the arts events the respondents attended. Out of 421 respondents who were asked (QA27), 102 (24 percent) said admission was free to the arts event in question. Out of the remaining 319 respondents who were asked (QA28), 31 (10 percent) replied that the

ticket they purchased was part of a subscription.

These 319 people were then asked the price of the ticket or subscription (QA29). Their replies (22 respondents did not know the price) are grouped in Table 11. Although only 5 percent of these prices are for subscriptions, the survey did not determine which prices they were (QA29).

Approximately 245 visitors to art museums and galleries were asked additional questions about their visit. Only 6 percent were members (QA33). Between 75 and 80 percent of those questioned reported that the art was for viewing only and not for sale (QA32). Forty-five percent reported that the museum had an admission fee (QA34). Table 12 shows the distribution of the admission charges (QA35).

Reading Critical Reviews

A new question in 1997 concerned the respondent's reading of any critical reviews of artistic works (QB1). Of 6,070 respondents who were asked the question, about 40 percent responded that they had read such reviews. Reviews heard on the radio or watched on television were not included, but the reviews may have affected the respondents' participation in both live events and in arts events via broadcast or recorded media. Many of these reviews were also probably read after the respondents had already seen the performance or exhibition.

Table 12. Distribution of Admission Fees at Museums: 1997

Admission Fee	Percentage
Less than \$2.50	18.7%
\$2.50 to \$4.99	23.7
\$5.00 to \$7.49	38.4
\$7.50 to \$9.99	10.4
\$10.00 or more	8.7



Arts Participation Through Broadcast and Recorded Media

TOTAL PARTICIPANTS AND RATES OF PARTICIPATION

The 1997 SPPA collected information from 6,070 respondents on participation by watching and listening to arts activities through the broadcast and recorded media for seven art forms (QB3, 4, 6, 8, 9, 13–22). (Ballet and other dance were combined in this part of the survey, as they were in 1992.) Respondents also were asked whether they had listened to taped or live readings of literature, but the responses were not separated, so the portion on tape cannot be determined. Data on the use of video (via television or video tape recording), radio, and recordings (phonograph, cassette tapes, and compact discs) were collected for the fields of jazz, classical music, opera, and musical plays. Only video and radio were included for non-musical plays, and only video was considered for dance and visual art. The 1992 SPPA surveyed the same arts activities via the same combinations of media.

Table 13 shows the rate of participation in 1997 for each of the 16 methods of watching or listening through media. Table 13 also shows the number of different people in 1992 and in 1997 who participated at least once during the past 12 months in each art form via each medium. This number was obtained by multiplying the 1997 rates of participation by the total adult population in those years and yields the estimated total participants. The 1997 SPPA does not permit estimates of the total number of viewings or listenings because data were not collected on the number of times a medium was used.

Table 14. Frequency of Listening to Music Via Broadcast and Recorded Media: 1997

Music and Medium	Percentage of Respondents				Total
	Less than 1 to 2 Times Per Month	1 to 2 Times Per Month	1 to 2 Days Per Week	3 to 7 Days Per Week	
Jazz on Radio	10.2%	9.5%	10.0%	9.6%	39.3%
Jazz on Recordings	6.3	7.6	8.2	6.9	29.0
Classical Music on Radio	9.7	11.3	10.0	10.0	41.0
Classical Music on Recordings	7.2	10.0	8.9	8.1	34.2

The 1997 SPPA asked 2,665 respondents how often they listened to jazz on the radio. It asked 1,984 respondents how often they listened to jazz on records, tapes, or compact discs. The 1997 SPPA asked 2,761 respondents how often they listened to classical music on the radio and 2,440 respondents how often they listened to recorded classical music (QB5, 7, 10, 12). Table 14 shows the results of these questions about the frequency of listening to these types of music via media.

About an equal number of respondents said they listened to classical music with frequencies that might be described as very seldom, occasionally, often, and very often. The same is true of listening to jazz on radio. The patterns for listening to the two kinds of music on recordings are less uniform, but still are somewhat evenly distributed.

DEMOGRAPHIC DIFFERENCES IN PARTICIPATION VIA MEDIA

Table 15 shows the participation rates for the different demographic groups. Men had higher rates of participation via media than women for 8 of the 16 combinations of media and arts activity. African Americans had the highest rates, and Asians had the second highest rates of media participation for jazz. Except for opera on TV, for which Hispanics have the highest participation rates, Asians had the highest rates of participation for all three forms of media participation for classical music, opera, and musical plays. Asians also had the highest rate of participation for non-musical plays on radio. African Americans had the highest rates for plays on television. Hispanics had the highest rates of participation in both dance and visual arts via television.

Rates of participation via media were distributed more evenly for all age groups than they were for participation in live arts events. People under the age of 25 participated in jazz, classical music, and opera via media at roughly double their rate of participation in live arts events. People over 74 years of age participated via media at rates two to five times that for live events, probably because less mobility is required for participation via media.

Participation rates via media increased with increases in income and in educational level, but not as rapidly as the rates increased for live arts events. The greater number of opportunities to participate in the arts via media and the generally lower cost undoubtedly contributed to the more even distribution among and within all demographic categories that were examined.

Table 16 shows that the distribution of genders among media participants was 52 percent female and 48 percent male instead of the 60 percent and 40 percent distribution in the case of live arts events. Men outnumbered women in several categories, particularly in listening to non-musical plays on the radio, while women heavily outnumbered men in watching opera, musical plays, and dance via video media. In general Hispanics and African Americans com-

Table 13. Participation Rates and Total Participation via Broadcast and Recorded Media: 1997

Activity Watched or Listened to	Media	Percentage of Adult Population Using at Least Once in Last 12 Months	Number of Adults Using at Least Once in Last 12 Months (millions) ¹
Jazz	Video (TV/VCR)	30.7%	60.0
	Radio	39.3	76.9
	Recorded ²	29.0	56.7
Classical music	Video (TV/VCR)	32.2	63.0
	Radio	41.0	80.2
	Recorded ²	34.3	67.1
Opera	Video (TV/VCR)	15.0	29.3
	Radio	10.8	21.1
	Recorded ²	10.7	20.9
Musical play	Video (TV/VCR)	25.0	48.9
	Radio	4.8	9.4
	Recorded ²	11.5	22.5
Non-musical play	Video (TV/VCR)	23.4	45.8
	Radio	6.0	11.7
Dance	Video (TV/VCR)	39.4	77.1
Visual art ³	Video (TV/VCR)	45.1	88.2

¹ The number of media users was computed by multiplying the usage rate by 195.6 million: the U.S. resident noninstitutionalized population, 18 years of age and over. (from the U.S. Bureau of the Census, Current Population Survey, March 1997)

² Includes phonographs, cassette tapes, and compact discs.

³ Refers to programs about artists, art works, or art museums.

Table 15. Participation Rates Via Broadcast and Recorded Media by Demographic Group: 1997

	U.S. Adult Population in millions	Jazz			Classical			Opera			Musical Play			Non-Musical Play		Dance	Art	Sample Size ¹
		TV	Radio	Rec	TV	Radio	Rec	TV	Radio	Rec	TV	Radio	Rec	TV	Radio	TV	TV	
All Adults	195.6	30.7%	39.3%	29.0%	32.2%	41.0%	34.3%	15.0%	10.8%	10.7%	25.0%	4.8%	11.5%	23.4%	6.0%	39.4%	45.1%	6,070
Sex																		
Male	94.2	32.3	41.4	31.0	29.2	42.0	33.5	13.5	12.2	11.4	21.9	5.1	11.1	22.5	7.3	33.9	44.8	2,606
Female	101.4	29.1	37.3	27.1	35.1	40.0	35.2	16.4	9.6	10.1	27.9	4.6	11.9	24.3	4.8	44.6	45.3	3,463
Race																		
Hispanic	19.1	31.4	35.2	27.3	33.7	42.2	31.6	23.3	13.8	9.1	21.7	7.5	7.6	19.7	7.2	41.7	45.8	630
White	146.1	27.3	36.5	25.9	31.7	41.4	35.3	12.8	10.0	11.0	24.9	3.6	12.5	23.3	5.0	39.0	45.4	4,478
African American	22.1	52.6	62.0	50.5	32.3	36.7	29.4	18.7	11.1	9.3	27.1	8.3	9.4	28.6	9.5	40.5	43.2	520
American Indian	3.0	23.4	25.7	23.3	27.5	30.6	16.1	8.8	3.6	0.9	7.2	0.5	2.9	17.3	3.0	35.4	41.0	71
Asian	5.3	33.3	44.7	34.6	36.5	46.4	48.8	21.0	16.9	14.0	30.4	10.5	16.9	25.9	10.8	35.8	43.6	203
Age																		
18 to 24	23.7	23.7	38.3	30.3	23.2	39.2	32.3	12.3	7.9	9.7	21.2	5.3	12.1	23.4	5.5	29.3	39.0	549
25 to 34	40.1	25.6	37.9	27.9	22.7	35.4	31.2	11.6	6.6	6.5	21.0	4.2	11.0	17.5	6.3	35.5	46.5	1,214
35 to 44	45.3	35.4	48.3	35.7	30.0	41.7	36.4	12.7	9.6	10.0	21.6	4.0	11.1	20.6	5.7	38.1	51.0	1,363
45 to 54	33.7	35.5	41.7	30.2	37.4	46.5	38.1	15.9	10.7	11.7	26.6	4.9	11.5	27.4	6.5	46.0	51.1	1,099
55 to 64	20.9	32.5	36.6	27.8	42.6	46.6	38.6	19.2	15.4	15.0	30.9	5.2	14.2	27.3	6.2	43.5	41.9	678
65 to 74	19.6	30.4	30.1	23.0	39.7	39.7	31.8	17.1	15.8	12.8	28.9	4.9	12.3	28.2	5.5	43.6	33.9	613
75 and older	12.3	27.5	28.8	15.4	37.2	34.9	26.4	23.8	16.4	13.8	35.9	7.4	7.7	27.0	6.8	43.5	35.5	396
Income																		
\$10,000 or less	15.0	31.4	34.4	29.1	27.8	29.6	20.4	15.3	7.2	5.8	19.3	4.8	6.7	19.4	6.7	31.0	33.3	412
\$10,001 to \$20,000	26.5	24.2	27.5	20.5	24.5	29.6	22.2	13.6	8.5	7.4	19.2	4.9	6.9	19.4	5.5	30.1	35.2	659
\$20,001 to \$30,000	29.4	27.6	31.4	22.7	31.6	37.5	30.0	14.4	8.4	8.5	21.1	4.6	8.6	22.4	5.8	38.0	41.3	739
\$30,001 to \$40,000	32.1	32.1	39.1	26.6	30.4	39.2	29.7	14.1	11.0	10.0	28.3	5.1	10.0	22.9	6.0	39.8	44.9	816
\$40,001 to \$50,000	25.9	29.8	42.4	30.6	32.7	39.6	38.7	14.5	9.1	9.6	23.7	3.5	11.7	22.8	5.2	40.7	42.3	650
\$50,001 to \$75,000	35.0	36.8	48.9	34.4	37.8	49.0	41.5	16.1	11.8	11.9	29.1	4.5	15.6	24.1	5.4	45.4	54.6	908
\$75,001 to \$100,000	16.2	40.9	56.1	44.7	41.7	55.9	50.6	15.5	11.8	13.6	31.3	4.0	13.8	26.2	6.6	49.4	59.1	456
Over \$100,000	15.5	34.6	55.4	48.5	40.3	56.9	54.6	18.8	19.2	26.1	30.4	7.3	23.4	27.8	7.8	51.2	61.4	461
Education																		
Grade school	14.6	18.8	17.2	9.7	21.8	25.5	15.1	15.3	11.6	6.5	15.7	7.6	5.9	15.6	3.6	29.2	29.7	271
Some high school	28.2	25.1	28.4	20.5	20.7	29.3	21.4	10.8	6.7	5.3	14.4	3.4	6.3	18.9	6.7	29.5	31.7	466
High school graduate	60.9	26.2	32.5	22.5	24.9	31.6	24.3	11.2	7.3	6.8	19.8	3.4	7.8	19.8	3.8	33.6	37.2	1,705
Some college	50.1	34.2	46.1	34.5	35.4	45.7	38.4	15.0	9.5	11.0	28.4	4.0	11.8	25.0	6.4	42.6	50.3	1,741
College graduate	24.8	37.1	52.2	42.4	44.0	56.5	54.4	19.4	15.0	18.7	37.3	7.6	20.6	27.9	8.5	51.5	60.5	994
Graduate school	17.2	45.4	61.4	46.2	57.8	69.8	65.6	27.7	26.9	25.5	40.8	8.4	25.3	38.7	9.3	58.8	69.3	824

¹ Because a small fraction of survey respondents did not answer particular demographic questions, the total sample for each demographic characteristic (e.g. sex, race, age) will be slightly less than the total number of survey respondents.

Table 16. Demographic Distribution of Participants Via Broadcast and Recorded Media: 1997

	U.S. Adult Population		Jazz	Classical	Opera			Musical Play			Non-Musical Play		Dance	Art	Sample Size ¹
	Millions	Percentage	TV	TV	TV	Radio	Rec	TV	Radio	Rec	TV	Radio	TV	TV	
Sex															
Male	94.2	48.2%	51.2%	44.2%	43.9%	54.7%	51.8%	42.8%	51.4%	47.0%	47.0%	59.1%	42.0%	48.5%	2,606
Female	101.4	51.8	48.8	55.8	56.1	45.3	48.2	57.2	48.6	53.0	53.0	40.9	58.0	51.5	3,463
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	6,069
Race															
Hispanic	19.1	9.8	11.6	11.9	17.8	14.6	9.8	10.0	18.0	7.5	9.5	13.8	12.0	11.5	630
White	146.1	74.7	64.6	71.9	62.8	68.2	76.1	73.4	55.4	78.5	72.2	61.7	72.2	73.3	4,478
African American	22.1	11.3	19.3	11.3	14.1	11.8	9.9	12.4	19.7	9.2	13.7	18.1	11.6	10.8	520
American Indian	3.0	1.5	1.2	1.4	0.9	0.5	0.1	0.5	0.2	0.4	1.2	0.8	1.5	1.5	71
Asian	5.3	2.7	3.3	3.5	4.3	4.9	4.1	3.8	6.7	4.5	3.4	5.5	2.8	3.0	203
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	5,902
Age															
18 to 24	23.7	12.1	9.6	9.0	10.3	9.2	11.3	10.5	13.7	13.0	12.4	11.3	9.2	10.8	549
25 to 34	40.1	20.5	17.1	14.5	15.9	12.5	12.4	17.2	17.8	19.3	15.3	21.2	18.4	21.2	1,214
35 to 44	45.3	23.1	24.7	20.1	18.3	19.1	20.1	18.5	17.9	20.5	18.8	20.3	20.7	24.3	1,363
45 to 54	33.7	17.2	20.9	21.3	19.4	18.2	20.0	19.3	18.7	18.0	21.3	19.5	21.2	20.6	1,099
55 to 64	20.9	10.7	12.1	15.3	14.7	16.4	16.0	14.1	12.4	14.0	13.2	11.7	12.6	10.6	678
65 to 74	19.6	10.0	10.4	13.0	12.0	15.5	12.6	12.1	10.6	11.1	12.4	9.5	11.5	7.9	613
75 and older	12.3	6.3	5.2	6.8	9.3	9.0	7.6	8.3	8.9	3.9	6.5	6.5	6.4	4.6	396
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	5,912
Income															
\$10,000 or less	15.0	7.7	8.1	6.9	8.3	5.6	4.4	6.3	8.3	4.7	6.9	9.2	6.3	6.0	412
\$10,001 to \$20,000	26.5	13.5	10.6	10.4	12.6	11.2	9.5	10.6	14.3	8.3	11.7	12.8	10.4	10.6	659
\$20,001 to \$30,000	29.4	15.0	13.4	14.9	14.8	12.4	12.1	13.0	15.1	11.5	15.1	15.0	14.6	14.0	739
\$30,001 to \$40,000	32.1	16.4	16.8	15.4	15.5	17.3	15.2	18.6	18.0	14.3	16.6	16.8	16.4	16.2	816
\$40,001 to \$50,000	25.9	13.2	12.2	13.0	12.6	11.3	11.5	12.3	9.6	13.1	13.1	11.6	13.2	12.1	650
\$50,001 to \$75,000	35.0	17.9	20.0	19.8	18.4	19.2	18.8	19.9	16.2	23.1	18.1	15.6	19.4	20.4	908
\$75,001 to \$100,000	16.2	8.3	10.4	10.2	8.2	9.0	10.1	10.0	6.8	9.5	9.2	8.9	9.8	10.4	456
Over \$100,000	15.5	7.9	8.4	9.4	9.6	14.0	18.5	9.3	11.8	15.5	9.3	10.1	9.8	10.3	461
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	5,101
Education															
Grade school	14.6	7.4	4.5	5.1	7.5	8.0	4.5	4.7	11.6	3.8	4.9	4.5	5.5	4.9	271
Some high school	28.2	14.4	11.8	9.3	10.5	8.9	7.1	8.4	10.3	7.8	11.7	16.2	10.8	10.1	466
High school graduate	60.9	31.1	26.6	24.2	23.4	21.1	19.5	24.6	21.8	20.9	26.4	19.8	26.5	25.8	1,866
Some college	50.1	25.6	28.6	28.2	25.8	22.5	26.2	29.1	21.1	26.0	27.4	27.7	27.7	28.6	1,149
College graduate	24.8	12.7	15.4	17.4	16.5	17.6	22.0	18.9	20.0	22.5	15.2	18.1	16.5	17.0	1,425
Graduate school	17.2	8.8	13.1	15.9	16.3	21.9	20.8	14.4	15.2	19.1	14.5	13.7	13.1	13.5	824
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	6,001

¹ Because a small fraction of survey respondents did not answer particular demographic questions, the total sample for each demographic characteristic (e.g. sex, race, age) will be slightly less than the total number of survey respondents.

prised larger fractions of media participants than they did of participants at live events. The distributions of age, household income, and educational level were different for participants via media than for those at live events, because people with lower incomes and lower educational levels formed a larger part of the media participants.

USE OF PERSONAL COMPUTERS IN THE ARTS

The 1997 SPPA asked several new questions concerning the respondent's use of personal computers. The questions concern several forms of participation in the arts, but the results are reported together for the reader's convenience. A sample of 6,070 respondents were asked whether they used a personal computer to listen to or watch any kind of performance or artistic work (QB23). The 533 who said yes were asked whether this use was for visual art such as copies of paintings or sculpture in a museum, for musical performances such as jazz or opera, or for any other type of performance or artistic work (QB24).

The same number also were asked if they used a personal computer to find out about art shows or live performances or to order tickets (QB25). A sample of 5,467 respondents were asked whether they had ever used a personal computer, on their own, to learn something about the arts or to teach themselves an artistic, musical, or literary skill (QG33). A sample of 6,028 respondents were asked if they used a personal computer for hobbies such as games or surfing (QDI3), and, if so, about how many hours they used the PC for this purpose in an average week (QDI4).

Table 17 shows the replies to these questions as percentages of the total sample population. A small but significant fraction of the respondents used personal computers in the arts, and those who did so used it for more than one kind of participation. Those who used a personal computer for hobbies or enjoyment used it an average of 5.1 hours per week.

Table 17. Use of Personal Computers for the Arts: 1997

Uses for Personal Computer	Percentage of Respondents
To participate in any art form	8.0%
To participate in visual arts	5.0
To participate in music	3.5
To participate in another art form	3.1
To find out about events or tickets	8.7
To learn about art or art skills	12.7
For hobbies (e.g., games, surfing)	40.4



Personal Participation in the Arts

The previous chapters have analyzed the public's participation as spectators and listeners at arts activities that are other people's work. People also participate in the arts both by personally performing and creating art and by taking classes and lessons in the arts (the subject of Chapter 4). Not surprisingly, the number of such arts participants is much smaller than the number of spectators and listeners, either at live events or for media programs. Nonetheless, personal arts participation by doing involves millions of American adults.

PERSONAL PERFORMANCE OR CREATION

In 1997, as in 1992, the SPPA asked all respondents whether they had personally performed or created works in most of the performing and exhibiting arts activities. Respondents who answered affirmatively were asked whether they had performed or exhibited their work publicly (QE1-30). The following categories of performance and creation were noted in both 1992 and 1997:

- performing or rehearsing jazz music
- playing classical music
- singing any music from an opera
- singing music from a musical play or an opera
- dancing ballet
- dancing other dance such as modern, folk, or tap
- acting in public in a non-musical play
- singing in public with a chorale, choir, glee club, or other vocal group
- painting, drawing, sculpture, or printmaking
- creative writing of stories, poems, or plays
- composing music
- creating pottery, ceramics, jewelry, leatherwork, or metalwork
- weaving, crocheting, quilting, needlepoint, or sewing
- making photographs, movies, or video tapes as an artistic activity

Two-thirds (66.6 percent) of the respondents said they had participated personally in at least one of these categories. Table 18 shows the personal participation rate and the rate of performing in public for each of 13 activities and for having purchased an original work of art. Note that, for singing in a group and for acting in plays, only performing in public is included. As Table 18 indicates, the most popular public arts activity is singing in choir — more than 20 million adult Americans sing in groups in public. Because this activity normally requires rehearsals and frequently involves many performances each year, the annual number of participations by these singers probably is several times 20 million.

The survey did not collect information about the frequencies of performance or creation, so only the number of different participants is shown for each activity. Fifteen million people sang music from musical plays; more than 20 million people played classical music, did creative writing, or danced; almost 30 million created pottery or similar works of art; and more than 30 million adult Americans created photographs, paintings, or other works of visual art. These are very significant fractions of the total population, and a substantial portion of the participants' discretionary time is probably devoted to their arts activity.

Table 18. Participation in the Arts Via Personal Performance and Creation: 1997

Arts Activity	Private and/or Public Performance/Display		Public Performance, Display, or Publication	
	% of Adults Doing at Least Once in Last 12 Months	Number of Adults Doing (millions) ¹	% of Adults Doing at Least Once in Last 12 Months	Number of Adults Doing (millions) ¹
Playing				
Jazz	2.2%	4.3	0.9%	1.8
Classical Music	11.0	21.5	1.3	2.5
Singing				
Opera	1.8	3.5	0.3	0.6
Musicals	7.7	15.1	1.7	3.3
Choirs, Chorale	NA ²	NA ²	10.4	20.3
Dancing				
Ballet	0.5	1.0	0.3	0.6
Other Dance	12.6	24.6	2.0	3.9
Acting in Non-Musical Plays	NA ²	NA ²	2.7	5.3
Painting/Drawing	15.9	31.1	2.9	5.7
Pottery	15.1	29.5	2.4	4.7
Weaving	27.6	54.0	2.7	5.3
Buying Art	35.1	68.7	NA ³	NA ³
Photography	16.6	32.6	2.3	4.5
Creative Writing	12.1	23.7	1.2	2.3
Composing Music	3.7	7.2	1.3	2.6

¹ The number of personal participants was computed by multiplying the participation rate by 195.6 million: the U.S. resident noninstitutionalized population, 18 years of age and over. (from the U.S. Bureau of the Census, Current Population Survey, March 1997)

² For these activities, questions were only asked about public performances.

³ For this activity only questions about "doing" were asked

Table 19. Rates of Personal Participation by Demographic Group: 1997

	U.S. Adult Population (Millions)	Jazz	Classical Music	Opera	Musical Play	Non- Musical Play	Ballet	Other Dance	Drawing	Writing	Photo- graphy	Pottery	Weaving	Buying Art	Singing in Groups	Sample Size ¹
All Adults	195.6	2.2%	1.1%	1.8%	7.7%	2.7%	0.5%	12.6%	15.9%	12.1%	16.9%	15.1%	27.6%	35.1%	10.4%	4,452
Sex																
Male	94.2	2.9	8.6	1.3	6.2	2.4	0.0	13.2	14.6	10.3	15.6	16.2	4.5	36.4	8.7	1,851
Female	101.4	1.5	13.3	2.3	9.1	2.9	1.0	12.0	17.1	13.7	18.2	14.2	48.7	33.9	11.8	2,599
Race																
Hispanic	19.1	2.5	6.8	0.8	3.4	1.6	1.1	13.9	17.1	8.2	11.6	10.6	17.3	33.0	7.2	341
White	146.1	1.9	11.9	2.0	8.7	2.4	0.3	12.4	15.3	12.1	16.8	16.0	29.5	35.6	8.4	3,390
African American	22.1	3.3	8.0	1.5	5.8	6.0	1.2	11.1	15.7	13.9	18.3	11.2	25.2	43.0	26.0	424
American Indian	3.0	0.0	8.9	1.2	1.8	0.8	0.3	20.9	18.1	10.2	28.4	25.1	27.6	34.6	6.5	52
Asian	5.3	1.6	11.5	4.5	9.5	2.0	2.7	16.8	26.9	20.7	21.7	13.3	27.9	18.9	9.1	119
Age																
18 to 24	23.7	3.2	13.0	1.7	9.8	7.8	2.6	20.4	38.7	31.6	28.4	20.8	21.8	42.1	13.7	372
25 to 34	40.1	1.7	10.3	1.8	8.2	2.9	0.2	12.8	17.5	13.2	18.4	16.9	24.9	43.0	8.8	890
35 to 44	45.3	2.9	11.3	1.7	8.2	2.3	0.3	12.7	15.3	11.7	17.9	17.5	29.4	39.9	8.7	1,074
45 to 54	33.7	2.4	15.2	2.5	6.8	2.5	0.4	11.1	12.8	9.5	18.0	17.6	28.6	36.6	12.7	775
55 to 64	20.9	0.9	8.8	2.1	5.0	1.4	0.3	7.5	9.4	5.4	10.0	9.7	29.2	31.1	11.1	495
65 to 74	19.6	3.5	6.3	1.1	8.2	0.7	0.0	14.1	7.3	4.8	9.6	9.7	32.4	23.0	9.9	411
75 and older	12.3	0.1	6.2	2.3	5.8	0.3	0.0	9.2	3.7	5.7	5.4	3.4	28.1	7.6	6.5	332
Income																
\$10,000 or less	15.0	2.0	5.1	1.6	5.5	1.5	0.4	8.8	14.9	8.0	10.6	7.7	28.1	28.9	12.7	296
\$10,001 to \$20,000	26.5	1.6	7.4	1.4	4.0	1.5	0.0	10.4	13.2	8.0	13.5	11.9	27.4	26.7	9.4	470
\$20,001 to \$30,000	29.4	0.9	7.7	1.6	5.8	2.9	0.3	12.4	16.6	12.3	14.3	16.2	26.0	25.6	11.0	568
\$30,001 to \$40,000	32.1	2.7	9.8	2.2	10.1	4.2	0.4	13.6	15.0	11.3	18.0	19.8	28.8	44.3	13.4	586
\$40,001 to \$50,000	25.9	3.0	11.3	1.4	6.9	2.8	0.2	12.4	16.1	12.6	17.9	16.9	29.1	35.2	8.0	485
\$50,001 to \$75,000	35.0	2.9	14.9	2.9	11.9	2.2	0.2	13.4	16.8	16.5	18.0	17.9	28.2	32.1	10.4	639
\$75,001 to \$100,000	16.2	2.6	14.6	2.8	10.1	3.9	1.8	17.6	17.6	13.3	23.0	17.4	24.0	41.4	10.6	324
Over \$100,000	15.5	1.9	17.6	2.1	7.3	1.8	0.2	12.3	12.4	10.6	22.8	14.3	23.2	45.7	8.6	336
Education																
Grade school	13.7	2.4	1.9	0.0	2.8	0.0	0.0	4.4	3.6	2.1	7.8	7.3	13.9	24.4	10.8	175
Some high school	26.9	1.0	3.6	0.4	1.4	2.7	0.6	11.3	13.0	8.3	12.0	15.3	22.4	35.0	8.9	359
High school graduate	62.0	1.5	8.0	1.2	5.0	1.8	0.1	12.3	15.0	9.2	13.1	16.0	28.2	30.9	8.7	1,344
Some college	50.3	2.6	14.2	2.6	10.9	3.9	1.1	15.7	20.3	17.0	21.5	18.1	31.9	34.6	12.6	1,206
College graduate	25.2	3.3	18.2	2.4	11.8	3.7	0.2	10.3	18.0	13.9	23.1	13.3	32.0	40.6	9.0	730
Graduate school	17.4	4.3	19.8	5.1	15.1	2.7	0.5	15.2	18.2	19.4	21.8	13.0	25.8	40.5	11.8	586

¹ Because a small fraction of survey respondents did not answer particular demographic questions, the total sample for each demographic characteristic (e.g. sex, race, age) will be slightly less than the total number of survey respondents.

This suggestion is partially supported by the findings from other questions. In 1997 the respondents also were asked whether they played a musical instrument for pleasure and whether they played well enough to play with other musicians. Of the 4,452 respondents who were asked this question (QE14), 9 percent reported that they played well enough to play with others.

Regarding another form of personal participation, the same number of respondents were asked (QE15) in 1997 whether they purchased any original works of art. Of these respondents, 35 percent said yes.

DEMOGRAPHIC DIFFERENCES IN PERSONAL PARTICIPATION

Table 19 shows the personal participation rates by demographic groups in 1997. This table reveals information that can be masked by the population distributions. For example, the rate of playing jazz was highest for African Americans and second highest for Hispanics. African Americans also had the highest rate of acting in non-musical plays, of singing in groups, and of purchasing works of art. American Indians had the highest rates of personally participating in other dance, photography, and making pottery (note, however, the very small sample size). Asians had the highest rates in opera, musical plays, ballet, drawing, and creative writing. Classical music and weaving were the only arts forms in which whites personally participated at a higher rate than members of any other race.

Personal participation rates tended to decrease with the age of the respondents. The youngest age group had the highest rate of personal participation in musical plays, non-musical plays, ballet, other dance, drawing, writing, photography, and pottery. Some of this participation may have been as students. The age group 45–54 had the highest rate for classical music and the age group 65–74 had the highest rate for playing jazz and for weaving and other textile arts.

The rates of personal participation generally increased with increasing income. This trend was most pronounced for playing classical music, an activity for which those with household incomes of more than \$100,000 had the highest rate of participation. This group also purchased art at the highest rate. For all the other activities the highest rate was lower but did not fall below \$30,000. The rates of participation for different educational attainments were somewhat similar. Respondents who had been to graduate school personally participated at the highest rates for performing jazz, classical music, opera, musical plays, and for creative writing. People who had some college or who were college graduates had the highest participation rates for all the other arts activities. There were no activities in which people with low incomes or less than a high school education had high participation rates.

Table 20 shows the demographic distribution of the 1997 personal participants, those who participated by doing. The demographic composition of participants who danced ballet was different from that of any other arts activity. Almost all the dancers were female, more than half of them were between the ages of 18 and 24, and non-whites predominated. Probably because of the youth of the participants, higher levels of education were not well represented, but 41 percent of the dancers had household incomes of \$75,000 to \$100,000. The sample on which these data are based was extremely small. Of the 4,452 respondents questioned, only 24 said they had danced ballet during the past 12 months and only 8 of these had danced in public.

Table 20. Demographic Distribution of Personal Participants: 1997

	U.S. Adult Population		Classical			Musical		Non-Musical		Other			Photo-			Singing		Sample Size ¹
	Millions	Percent	Jazz	Music	Opera	Play	Play	Ballet	Dance	Drawing	Writing	graphy	Pottery	Weaving	Art	in Groups		
Sex																		
Male	94.2	48.2%	63.6%	37.1%	34.9%	38.3%	42.8%	3.0%	50.2%	43.8%	40.7%	43.8%	51.1%	7.8%	48.7%	40.3%	1,851	
Female	101.4	51.8	36.4	62.9	65.1	61.7	57.2	97.0	49.8	56.2	59.3	56.2	48.9	92.2	51.3	59.7	2,599	
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	4,450	
Race																		
Hispanic	19.1	9.8	10.1	5.3	3.4	3.7	5.1	17.2	9.4	9.2	5.8	5.8	6.0	5.3	3.8	5.9	341	
White	146.1	74.7	68.9	81.9	79.6	83.7	66.5	40.7	74.2	72.7	74.7	75.3	80.4	79.7	83.5	60.8	3,390	
African American	22.1	11.3	18.8	8.8	9.4	8.8	26.1	26.7	10.6	11.9	13.7	13.1	9.0	10.9	10.0	30.0	424	
American Indian	3.0	1.5	0.0	1.0	0.8	0.3	0.3	0.7	2.1	1.4	1.0	2.1	2.1	1.2	1.4	0.8	52	
Asian	5.3	2.7	2.2	3.0	6.8	3.5	2.0	14.6	3.8	4.8	4.8	3.7	2.5	2.8	1.3	2.5	119	
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	4,326	
Age																		
18 to 24	23.7	12.1	16.6	13.9	10.4	14.8	33.1	57.4	18.8	28.2	30.1	19.7	15.8	9.2	9.9	15.5	372	
25 to 34	40.1	20.5	15.5	19.8	19.5	22.5	22.4	9.0	21.1	23.0	22.5	22.8	23.0	18.8	21.7	17.9	890	
35 to 44	45.3	23.1	30.5	24.7	21.9	25.6	20.4	14.4	23.9	22.8	22.8	25.4	27.2	25.3	28.3	20.2	1,074	
45 to 54	33.7	17.2	18.3	23.5	22.3	15.0	15.1	13.5	14.7	13.6	13.0	18.0	19.4	17.4	22.2	20.9	775	
55 to 64	20.9	10.7	4.5	9.3	13.1	7.5	6.0	5.7	6.8	6.8	5.1	6.8	7.3	12.1	10.9	12.5	495	
65 to 74	19.6	10.0	14.4	5.4	5.4	10.0	2.4	0.0	10.4	4.3	3.7	5.4	5.9	11.0	5.8	9.1	411	
75 and older	12.3	6.3	0.3	3.4	7.4	4.6	0.6	0.0	4.4	1.4	2.8	1.9	1.3	6.1	1.2	3.9	332	
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	4,349	
Income																		
\$10,000 or less	15.0	7.7	6.8	3.5	6.0	5.2	4.3	8.1	5.2	7.2	5.0	4.6	3.6	7.7	3.0	9.0	296	
\$10,001 to \$20,000	26.5	13.5	9.8	9.1	9.5	6.7	7.4	0.0	11.0	11.4	9.0	10.6	10.0	13.4	5.9	11.9	470	
\$20,001 to \$30,000	29.4	15.0	6.3	10.9	11.9	11.3	16.6	12.6	15.0	16.5	15.8	12.9	15.6	14.7	8.4	15.9	568	
\$30,001 to \$40,000	32.1	16.4	19.5	14.7	18.3	20.9	25.4	18.6	17.6	15.9	15.5	17.3	20.4	17.4	17.4	20.9	586	
\$40,001 to \$50,000	25.9	13.2	18.9	14.5	9.9	12.2	14.6	6.4	13.7	14.6	14.7	14.7	14.8	15.0	12.8	10.6	485	
\$50,001 to \$75,000	35.0	17.9	22.5	23.4	24.6	25.8	14.1	9.0	18.1	18.6	23.7	18.1	19.3	17.8	19.0	16.9	639	
\$75,001 to \$100,000	16.2	8.3	9.9	11.4	11.9	10.8	12.3	40.8	11.8	9.7	9.5	11.5	9.3	7.5	15.5	8.5	324	
Over \$100,000	15.5	7.9	6.4	12.5	7.9	7.1	5.3	4.6	7.5	6.2	6.9	10.3	6.9	6.6	18.0	6.3	336	
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	3,704	
Education																		
Grade school	13.7	7.0	6.7	1.1	0.0	2.2	0.0	0.0	2.2	1.4	1.1	2.8	2.9	3.1	1.5	6.5	175	
Some high school	26.9	13.8	6.8	4.8	3.1	2.6	3.1	19.9	13.0	11.7	9.9	10.3	14.4	11.7	9.4	12.6	359	
High school graduate	62.0	31.7	21.8	24.2	21.0	21.7	21.0	6.4	32.3	30.7	25.0	25.6	25.0	25.6	25.0	25.6	1,344	
Some college	50.3	25.7	28.7	32.4	35.1	35.8	35.1	58.7	31.1	31.6	35.0	31.9	35.0	31.9	35.0	31.9	1,206	
College graduate	25.2	12.9	18.9	21.5	16.5	20.0	16.5	6.2	10.6	14.5	14.8	17.8	14.8	17.8	14.8	17.8	730	
Graduate school	17.4	8.9	17.1	16.1	24.4	17.6	24.4	8.9	10.8	10.1	14.3	11.6	7.6	8.3	19.8	10.3	586	
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	4,400	

¹ Because a small fraction of survey respondents did not answer particular demographic questions, the total sample for each demographic characteristic (e.g. sex, race, age) will be slightly less than the total number of survey respondents.

In other arts fields, females vastly outnumbered males in weaving and other textile creations. Males strongly outnumbered females among jazz participants, but the situation was reversed for classical music, opera, musical and non-musical plays, drawing, writing, and photography. Men matched women as participants in other dance.

Hispanics were strongly overrepresented in dancing ballet relative to their proportion in the population as whole. The same was true of African Americans in playing jazz, acting in musical and non-musical plays, and singing in groups. American Indians participated strongly in other dance, photography, and pottery; and Asians were overrepresented in performing opera, ballet, drawing, and writing.

Respondents less than 25 years old constituted more than half of those who danced ballet. Respondents less than 35 years old constituted more than half of those who acted in non-musical plays, who created visual works of art, and who wrote creatively. Opera, weaving, and singing in groups had strong participation by people in the 55–64 age bracket. Playing jazz was the only activity for which the age group 65–74 was overrepresented, and people over age 74 were overrepresented only in singing opera.

The group with household incomes of \$50,000 to \$75,000 was the largest income group in the sample and contained almost 18 percent of the respondents. This group was overrepresented in performing jazz, classical music, opera, and musical plays and in writing creatively. The group with the highest incomes was overrepresented in playing classical music, in creating photographs, and in buying art. The group with incomes of \$30,000 to \$40,000 was overrepresented in acting in non-musical plays and in singing in groups.

Compared to participants who attend live arts events, participants by doing tended to have less educational attainment. People with less than a bachelor's degree form slightly larger fractions of the total participants who perform or create than the fractions for attenders. For most arts activities participants by doing who have less than a high school education were underrepresented, and those with at least some college were overrepresented.



Socialization

Earlier SPPAs investigated the respondents' participation in arts classes and lessons and the educational attainment of their parents. The 1997 SPPA continued these investigations and asked additional questions about their parents' encouragement of the respondents' interest in the arts and the degree to which the respondents encouraged their own children's interest. These experiences may influence participation in all forms of arts activities.

PARTICIPATION BY TAKING CLASSES OR LESSONS

In addition to personally performing or creating art, people learn about and participate in the arts through various classes and lessons. In 1997 a total of 5,467 respondents were asked questions about instruction they received in various branches of the arts (QG1–32). They were asked if they ever had taken classes or lessons in the following eight activities:

- voice training or playing a musical instrument
- visual arts such as sculpture, painting, print making, photography, or film making
- acting or theater
- ballet
- dance other than ballet such as modern, folk, or tap
- creative writing
- art appreciation or art history
- music appreciation

For each arts field to which the respondent replied affirmatively, he or she was asked whether any of the classes or lessons were taken during the past year and whether classes were taken when the respondent was less than 12 years old, 12–17 years old, 18–24 years old, or 25 or older. If the respondents had taken classes at age 17 or younger, they were asked whether the classes were offered by the school they were attending, elsewhere, or both.

Table 21 shows the responses to these questions. The first column of data shows that almost half the respondents had music lessons and about one-quarter had art, creative writing, art appreciation, or music appreciation courses. Only a few had ballet or acting lessons. Of those who said they had lessons, between one-quarter and one-third had lessons, during the past year. Music and ballet lessons tended to be taken before the age of 18. Art lessons were received

somewhat later. Music, art, acting, and other dance lessons were taken while the respondents were of high school age, while creative writing and art and music appreciation courses were received while the respondents were of college age. For those who took lessons when they were younger than 18, the majority of the lessons were given in school, but ballet and other dance lessons were predominantly given elsewhere. Music and art lessons frequently were received both in and out of school.

Table 22 shows the demographic distribution of the 1997 respondents who said they had ever taken lessons in each art form. More of the students were female than were male, especially in ballet and other dance. Only in acting lessons were fewer than 75 percent of the participants white, and in most activities the white fraction was 80 percent or more. African Americans constituted more than 10 percent of the participants in music, acting, creative writing, art appreciation, and music appreciation; but only in acting lessons were African Americans strongly overrepresented. The participation rates of Hispanics were highest in art and in acting lessons, but Hispanics were underrepresented in all kinds of lessons. Asians had a high participation rate and were strongly overrepresented for ballet lessons. Although the questions concerned lessons taken at any time in the respondent's life, younger people reported that they had received lessons or classes at higher rates than older people. The data in Table 22 show that people under 45 years of age represented about 56 percent of the adult population. However, more than 60 percent of the respondents who had received lessons in each activity were members of the under-45 age groups. The fraction was more than 70 percent for acting and creative writing lessons. The exception was lessons in other dance for which this age group accounted for 52 percent of the respondents who had taken lessons.

The fraction of the respondents who reported having taken lessons increased somewhat with rising household income, but not strikingly so. Without exception respondents who had at least some college were overrepresented in all kinds of lessons, and those with a high school diploma or less education were underrepresented.

Table 21. Participation by Taking Arts Classes or Lessons: 1997

Arts Field	Percent Who Took Lessons Ever	Percent Lessons in Past year	When less than 12 years old	When 12 to 17 years old	When 18 to 24 years old	When greater than 24 years old	Lessons in School	Lessons Elsewhere	Both
Music	48.5%	26.5%	62.1%	73.0%	23.3%	16.2%	45.9%	34.9%	19.2%
Art	28.7	28.2	20.8	57.0	49.1	41.5	74.3	12.6	13.0
Acting	11.6	26.8	17.5	73.9	39.1	15.0	77.0	13.3	9.7
Ballet	7.6	21.5	81.7	35.7	17.7	10.3	7.0	89.3	3.7
Other dance	19.9	20.0	42.8	41.0	28.8	34.1	23.0	70.8	6.3
Creative Writing	24.4	33.6	13.0	54.4	63.2	32.6	88.9	4.1	7.0
Art Appreciation	24.4	22.1	6.8	36.4	68.0	23.8	86.8	7.4	5.9
Music Appreciation	23.3	22.7	18.3	47.8	58.1	16.1	87.5	7.6	4.9

Table 22. Demographic Distribution of Participants in Arts Classes or Lessons: 1997

	U.S. Adult Population		Music	Art	Acting	Ballet	Other Dance	Creative Writing	Art Appreciation	Music Appreciation
	Millions	Percentage								
Sex										
Male	94.2	48.2%	44.8%	48.3%	41.1%	10.6%	26.8%	46.1%	44.1%	44.9%
Female	101.4	51.8	55.2	51.7	58.9	89.4	73.2	53.9	55.9	55.1
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Race										
Hispanic	19.1	9.8	4.3	6.1	8.5	5.8	5.7	5.1	5.6	3.8
White	146.1	74.7	81.3	80.4	72.3	81.3	80.8	77.3	80.0	79.7
African American	22.1	11.3	10.7	9.0	15.4	7.5	9.8	12.6	10.8	12.3
American Indian	3.0	1.5	1.6	0.9	1.9	0.8	1.8	1.6	0.9	1.6
Asian	5.3	2.7	2.2	3.6	1.9	4.5	2.0	3.3	2.6	2.6
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Age										
18 to 24	23.7	12.1	15.4	19.9	24.0	17.7	11.0	20.5	16.6	16.4
25 to 34	40.1	20.5	21.6	23.2	26.2	23.0	18.4	26.4	21.3	19.6
35 to 44	45.3	23.1	23.8	24.4	22.2	26.3	22.5	26.3	25.7	24.2
45 to 54	33.7	17.2	18.1	16.5	14.7	19.4	20.9	15.1	19.2	18.6
55 to 64	20.9	10.7	9.4	6.7	5.6	5.6	10.7	5.0	7.3	8.8
65 to 74	19.6	10.0	7.0	4.9	5.2	5.4	10.6	4.5	6.1	8.1
75 and older	12.3	6.3	4.8	4.4	2.1	2.7	5.8	2.2	3.8	4.4
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Income										
\$10,000 or less	15.0	7.7	4.2	4.3	4.2	4.6	5.6	3.4	2.6	3.1
\$10,001 to \$20,000	26.5	13.5	9.0	9.7	8.3	6.4	7.5	7.8	6.8	6.3
\$20,001 to \$30,000	29.4	15.0	13.2	10.7	14.4	10.4	12.4	11.0	11.9	12.8
\$30,001 to \$40,000	32.1	16.4	15.4	14.8	14.5	13.1	14.1	13.2	11.8	13.9
\$40,001 to \$50,000	25.9	13.2	15.3	14.9	14.1	11.7	14.4	15.2	14.5	14.5
\$50,001 to \$75,000	35.0	17.9	20.5	21.8	20.4	25.1	21.8	24.2	24.2	23.3
\$75,001 to \$100,000	16.2	8.3	11.4	10.9	9.6	13.0	10.9	12.5	13.5	12.9
Over \$100,000	15.5	7.9	11.0	13.1	14.5	15.6	13.4	12.6	14.8	13.3
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Education										
Grade school	13.7	7.0	1.3	2.1	2.1	1.4	2.0	0.0	0.3	0.7
Some high school	26.9	13.8	7.0	5.6	5.5	4.2	5.6	3.2	2.5	3.2
High school graduate	67.5	34.5	29.7	23.7	19.4	18.5	26.1	16.5	13.8	18.3
Some college	33.6	17.2	23.6	26.5	29.6	25.5	23.3	29.5	24.6	23.6
College graduate	36.5	18.6	24.5	26.2	26.2	30.2	25.7	33.0	35.1	32.3
Graduate school	17.4	8.9	14.0	15.9	17.1	20.2	17.3	17.7	23.8	21.9
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0

PARENTS' EDUCATION

Table 23. Highest Level of Parents' Education: 1997

Highest Grade Completed	Mother	Father
Don't know	23.7%	17.9%
7th grade or lower	12.1	9.6
8th grade	8.5	7.0
9th to 11th grade	7.1	8.4
12th grade, but no diploma	0.9	1.1
High school diploma/ equivalent	27.4	36.3
Vocational tech program after high school	0.8	1.4
Some college, but no degree	4.0	4.6
Associate's degree	1.9	3.0
Bachelor's degree	7.9	7.3
Graduate or professional school but no degree	0.4	0.3
Master's degree	2.8	2.4
Doctorate (Ph.D., Ed.D.)	1.3	0.4
Professional degree beyond bachelor's degree	1.4	0.2

All 12,349 respondents were asked about the highest level of education that each of their parents attained (QG11, 12). A total of 9,784 respondents knew and gave the highest grade of regular school their father completed and 10,457 gave this information for their mother. (Almost all the rest of the respondents did not know.) The results are shown in Table 23.

Readers should note that there is no pairing of these educational attainments. The data in the table do not show that the respondents' parents had similar or dissimilar educations. The data apply only as separate samples of about 10,000 mothers and 10,000 fathers.

ARTS EXPOSURE

About 900 respondents answered four questions about the behavior of their parents concerning the arts (QG40). The first question was how often the respondent's parent or other adults in the home listened to classical music or opera. The other questions asked whether the respondents' parents encouraged the respondents' interest in the arts. The responses are shown in Table 24.

Approximately one-third of the parents listened to classical music or opera in the home at least sometimes. Three-quarters of the respondents said their parents encouraged them to read books that were not required reading, and about half of them gave this encouragement often. Fewer than 10 percent of the parents often took their children to museums or performances, and fewer than 40 percent ever did so.

There were children 6 to 17 years old in 2,164 respondents' households (QG34). Half of these children were taking classes or lessons in some kind of visual arts, music, dance, theater, or creative writing. The arts exposure that the 229 respondents gave these children (QG37-39) is shown in Table 25.

One quarter of the respondents who have children take them to art museums and the same fraction take them to arts performances; but 86 percent encourage their children to read books. The pattern is similar to that of the exposure provided by the respondents' parents.

Table 24. Respondents' Childhood Arts Exposure: 1997

Parental Action	Never	Occasionally	Often
Parents listened to classical music or opera	67.8%	22.3%	9.9%
Child taken to museum	59.6	33.3	7.1
Child taken to performance	62.7	32.2	5.1
Parents encouraged reading	25.5	27.5	47.0

Table 25. Children of Respondents Arts Exposure: 1997

Arts Exposure	Percent Providing Arts Exposure
Take child to art museums	26.2%
Take child to arts performances	26.1
Encourage child to read non-required books	86.4

Participation in Other Leisure Activities

Since only a very small portion of the respondents to the 1997 SPPA participate in the arts as an occupation, most participate as a recreational or leisure activity. Therefore, the arts compete with other activities for the respondent's available leisure time. This chapter describes how the arts compare to other forms of leisure activities.

Just over 6,000 respondents were asked how many hours they watched television on an average weekday (Monday through Friday) and on an average Saturday or Sunday (QD1). The average of their responses was three hours per day for both weekdays and weekends. They also were asked how many times they went out to the movies (QD2,3) or to amateur or professional sporting events (QD4,5). The average of their responses was nine times per year to the movies and seven times per year to sporting events. For other leisure activities, the respondents were asked whether they participated but not how much or how often. The other leisure activities they were asked about included going to an amusement park or carnival; participating in an exercise program; playing a sport; engaging in outdoor activities such as camping, hiking, or canoeing; doing volunteer or charity work; making home repairs or improvements; and gardening (QD6-14). The results of these inquiries are shown in Table 26 (page 44) along with rates of participation in some combinations of arts activities, which are shaded.

Table 26 shows that participation in the arts via the media competed quite well with other leisure activities for the respondents' discretionary time. Participation by personally performing or creating art also was very competitive with alternative activities. Attending performing arts events was slightly more popular than attending a sporting event.

Some additional insight into how the arts compare to other leisure activities can be gained by examining the degree of control the participant has over the place and the time of participation. The most popular leisure activity, watching television, normally is done at home and can be scheduled by the participant. The same is true of making home improvements and gardening. It is true of using a computer for hobbies, but this is a relatively new activity that is not as widespread as the others. Participation in the arts via broadcast and recorded media also is normally done at home and can be scheduled by the participant. This form of arts participation was very competitive with the other at-home activities.

The least popular leisure activities (except for the special case of using the computer for entertainment) were those over which the participant has the least control over place and time. Both attending a sporting event and attending a performing arts event require the participant to go to a designated place at a time chosen by others.

Intermediate in popularity were the activities such as exercising and personally participating in the arts, which cover a wide range of forms. Some forms may be done at home at one's choice of times, such as lifting weights, jogging on a treadmill, practicing music, or drawing a picture. Some may require going to a gymnasium or rehearsal hall with others at scheduled times. Playing a sport, outdoor activities, and volunteer and charity work also mix the degree of control the participant has over place and time. Going to a theme park and going out to the movies are done away from home but may be scheduled to fit the participant's preferences. The same degrees of control are characteristic of attending the three exhibiting arts activities: going to art museums, arts/craft shows, or historic parks. These activities were all of intermediate popularity.

When the participant's control of place and time of participation are considered, the rates of participation in the various arts activities were quite consistent with alternative uses of discretionary time. The other leisure activities had participation rates comparable to the arts activities.

In 1992 virtually identical questions were asked about participation in other leisure activities, except that the television-watching questions were different, and the computer questions

were not asked. The rank order of the participation rates in the remaining nine activities was the same in 1997 as in 1992 with two exceptions. Home improvement rose from fifth place in 1992 to second place in 1997, and attendance at a sporting event fell from seventh place to ninth place.

Table 27 shows the distribution of rates of participation in other leisure activities broken down for demographic groups. As was the case for arts activities, education and family income were the most important factors in predicting differences in participation in these other leisure activities. This was also true in the 1992 SPPA, and all the conclusions (except for those involving race, for which the categories and form of the questions were different) drawn in 1992 held true in 1997.

Men and women were about equally represented in attendance at the movies and amusement parks and in exercise programs. Women were more likely to do charity work and gardening. Men participated at higher rates than women in the remainder of the activities. Asians had the highest participation rates for attending the movies and having computer hobbies, while Hispanics had the

Table 26. Rates of Participation in Leisure Activities: 1997

Leisure-Time Activity	Percentage of Respondents Who Participated
Watched television on weekdays	96.0%
Watched television on weekend days	91.2
Watched or listened to any arts via media ¹	78.3
Exercised	75.7
Personally participated in any arts activity ²	66.6
Attended any of 3 exhibiting arts activities ³	66.0
Home improvement	65.9
Went out to the movies	65.5
Gardening	65.4
Went to a theme park	57.0
Played a sport	44.9
Camped, hiked, canoed	44.3
Volunteer or charity work	43.2
Attended any of 7 performing arts activities ⁴	42.2
Went to a sporting event	41.2
Used a computer for entertainment	40.4

¹ Includes 16 combinations of arts activity and broadcast and recorded media (See Chapter 2).

² Includes 14 forms of performing, creating, or purchasing works of art (See Chapter 3).

³ Includes visiting an art museum, an historical park or monument, or an arts/craft fair.

⁴ Includes attending a jazz, classical music, opera, musical play, non-musical play, ballet, or other dance event.

Table 27. Participation Rates for Other Leisure Activities by Demographic Group: 1997

	U.S. Adult Population (Millions)	Movies	Sports Events	Amusement Park	Exercise Program	Playing Sports	Outdoor Activities	Charity Work	Home Improvement/ Repair	Gardening	Computer Hobbies
All Adults	195.6	65.5%	41.2%	57.0%	75.7%	44.9%	44.3%	43.2%	65.9%	65.4%	40.4%
Sex											
Male	94.2	66.1	49.2	57.7	74.8	56.1	51.0	40.3	71.2	56.7	44.0
Female	101.4	65.0	33.8	56.5	76.5	34.6	38.3	46.0	60.9	73.3	37.2
Race											
Hispanic	19.1	59.4	34.8	66.0	68.9	34.9	33.5	31.3	60.6	58.7	24.9
White	146.1	67.5	44.0	56.3	77.7	48.0	50.3	45.1	69.7	69.0	42.8
African American	22.1	59.8	34.8	54.7	73.6	34.0	16.6	44.4	51.2	54.3	37.4
American Indian	3.0	65.4	34.3	59.4	82.9	49.2	51.2	33.6	57.6	64.2	37.1
Asian	5.3	76.1	28.7	58.0	69.5	47.9	45.9	41.4	58.3	51.5	61.6
Age											
18 to 24	23.7	88.2	51.0	76.4	84.8	66.7	54.3	35.3	57.3	46.1	67.7
25 to 34	40.1	78.9	50.5	70.1	81.6	62.7	52.5	40.6	62.7	59.6	51.2
35 to 44	45.3	73.3	46.4	68.3	78.5	51.6	54.5	49.6	75.6	71.4	47.1
45 to 54	33.7	65.0	42.3	53.3	76.9	40.0	44.7	46.3	74.6	70.7	39.9
55 to 64	20.9	46.0	32.9	40.2	69.4	19.1	33.0	43.5	70.6	68.8	22.7
65 to 74	19.6	38.4	20.8	28.8	64.9	22.5	23.8	39.9	55.2	75.0	10.6
75 and older	12.3	28.2	16.3	18.4	55.7	12.9	13.8	39.8	44.3	65.2	7.3
Income											
\$10,000 or less	15.0	36.6	15.0	38.7	55.3	19.0	22.9	31.8	41.7	56.6	18.6
\$10,001 to \$20,000	26.5	45.5	26.0	50.6	68.9	27.3	31.1	34.1	53.4	58.7	22.3
\$20,001 to \$30,000	29.4	56.2	27.9	54.8	72.1	40.2	38.0	36.6	60.6	63.5	30.1
\$30,001 to \$40,000	32.1	70.7	41.7	63.7	77.2	45.5	46.8	46.6	68.3	65.3	40.2
\$40,001 to \$50,000	25.9	72.7	50.7	66.5	80.3	50.8	51.6	41.9	75.3	70.4	47.1
\$50,001 to \$75,000	35.0	82.4	53.9	65.4	85.8	59.7	58.4	50.3	79.6	69.5	54.3
\$75,001 to \$100,000	16.2	81.0	65.7	64.3	86.1	60.9	52.2	51.2	79.2	72.1	64.4
Over \$100,000	15.5	86.7	65.4	56.0	90.5	66.1	58.4	59.4	81.4	69.6	68.6
Education											
Grade school	13.7	13.9	13.0	34.2	46.3	12.5	20.8	20.0	39.9	59.7	1.4
Some high school	26.9	51.7	24.6	54.0	65.5	30.0	31.8	30.7	58.9	57.6	19.1
High school graduate	62.0	62.4	38.2	57.9	74.4	41.3	42.8	36.2	64.8	66.2	35.0
Some college	50.3	77.6	47.7	64.0	81.3	53.8	49.7	50.2	70.8	65.7	51.8
College graduate	25.2	81.9	59.4	60.7	87.2	60.8	55.3	54.8	76.4	70.4	62.7
Graduate school	17.4	80.5	55.3	52.7	88.0	57.3	56.4	66.7	73.1	70.9	59.1

highest rate for going to amusement parks. American Indians had the highest rates for exercise programs, playing sports, and outdoor activities. However, the sample of American Indians was small, and percentage differences may not be significant.

Age was a major factor in the rates of participation in most of the other leisure activities. Almost without exception, participation declined with age for all the activities except charity work, home improvement, and gardening. These activities tended to peak in middle age. The most striking age-dependent activity was computer hobbies, where people under 25 years of age were almost 10 times as likely to participate as were those over 74. The youngest age group was more likely than any other age group to go to movies, sporting events, or amusement parks as well as to exercise, play sports, and engage in outdoor activities. These differences also were observed in 1992.

For almost all activities, participation tended to increase with increasing household income and increasing attained level of education. Going to amusement parks was an exception, because the rates of attendance were similar for the middle and upper levels of both income and education. Rates of going to the movies, participating in exercise programs, playing sports, and having computer hobbies all increased steadily with increasing income. Participation in exercise programs, outdoor activities, and charity work increased steadily with increased education. Only the group with graduate school education failed to have higher participation rates than the next lower education group for almost all of these 10 other leisure activities that did not involve the arts. The 1992 SPPA showed very similar results.



Music Preferences

In both 1992 and 1997 respondents were asked what kinds of music they liked and what kind of music they liked best. The sample size in 1997 was 4,452. Table 28 shows the fraction of these respondents who said they liked each of the offered kinds of music and the fraction that said they liked each kind best (QFI). The entries are arranged according to their rank as favorite types of music, i.e., those liked best. Although country-western was the favorite (highest percentage “liked best”) kind of music, mood or easy listening was the most popular (highest percentage “liked”) form. Classical music and jazz were about equally well liked, but the former was the favorite of more respondents than the latter. Both were ranked slightly higher than show tunes and operettas, and were much more popular than opera music. These results are generally consistent with the arts attendance information in Chapter 1 which showed substantially smaller attendance levels for opera than classical music, jazz or musical plays.

The same questions were asked in the 1992 SPPA, except that the barbershop category did not appear in 1992. The rank order of the responses concerning popularity and favorite music in 1992 and 1997 are shown in Table 29. The popularity of the different kinds of music showed considerable consistency between the two surveys. The most popular five musical forms were the same in both years and so were the sixth through tenth most popular. The third and fourth groups of five also were quite consistent.

The increased popularity of rhythm and blues and the slippage of big band might be the result of the inclusion of adults born between 1974 and 1979 in the 1997 sample because they were too young to be in the 1992 sample. Although the Hispanic share of the total population increased in the period 1992 to 1997, Latin, Spanish, or Salsa music seemed to have become slightly less popular relative to other types. Although hymns and gospel music were very popular and although data in Chapter 3 show that singing in groups was clearly the most popular way of performing art in public, choral or glee club music was close to the bottom in popularity and at the bottom of favorite forms of music.

Table 28. Music Preferences: 1997

Type of Music	Liked in 1997	Liked Best in 1997
Country-Western	64.6%	20.7%
Rock	59.8	18.2
Hymns or gospel	57.6	13.8
No particular type	NA	7.7
Classical/chamber music	47.5	6.7
Mood or easy listening	67.1	5.9
Jazz	48.4	4.9
Blues or rhythm & blues	62.7	4.8
Latin, Spanish, salsa	28.9	3.9
Big band	45.0	2.8
Rap music	16.8	1.9
Operetta or show tunes	44.2	1.8
New Age music	30.9	1.5
Soul	40.0	1.4
Contemporary folk music	37.6	1.1
Reggae	31.6	0.8
Ethnic/national tradition.	30.6	0.8
Bluegrass	42.1	0.7
Opera	18.8	0.6
Parade or marching band	32.1	0.2
Barbershop	22.4	0.1
Choral or glee club	26.0	0.1

Table 29. Rank Of Preference For Types Of Music: 1992–1997

Type of Music	"Liked" Rank in 1997	"Liked" Rank in 1992	"Liked Best" Rank in 1997	"Liked Best" Rank in 1992
Mood or easy listening	1	2	5	4
Country-Western	2	1	1	1
Blues or rhythm & blues	3	4	7	10
Rock	4	3	2	2
Hymns or gospel	5	5	3	3
Jazz	6	7	6	6
Classical/chamber music	7	8	4	5
Big band	8	6	9	7
Operettas or show tunes	9	10	10	12
Bluegrass	10	9	16	17
Soul	11	11	15	11
Contemporary folk music	12	12	18	15
Reggae	13	15	14	15
Parade or marching band	14	16	19	19
New age	15	17	12	12
Ethnic or national tradition	16	13	17	8
Latin, Spanish, or salsa	17	14	8	9
Choral or glee club	18	18	20	20
Opera	19	20	13	17
Rap	20	19	11	14



Arts Participation by Region, State, and Metropolitan Area

REGIONS, STATES, AND METROPOLITAN AREAS

The 1997 SPPA contains finer geographical detail than was available from prior SPPAs conducted by the Bureau of the Census. In addition to overall U.S. totals, arts participation information was collected for nine regional areas. Some regional groupings were further divided to report SPPA data for individual states. The ten individual states reported in this analysis were selected because their populations were large enough to render reliable results. For example, the West South Central Region consists of Texas, Oklahoma, Arkansas, and Louisiana. Because Texas is a highly populated state, the 1997 SPPA can report information on it separate from the regional totals. However, no individual state information is shown for the Mountain Region because its individual member states have small populations and thus yield too small a sample from the SPPA to report reliable estimates. In addition to regional and selected state data, 1997 SPPA data were aggregated into eleven metropolitan areas, but the sample sizes for the Dallas, Houston, Miami, and Washington, D.C., areas were too small for reliable comparisons. This summary report excludes information concerning these four metropolitan areas.

SPPA 1997 data are reported for the following geographical areas:

New England	East North Central	West South Central
<i>Massachusetts</i>	<i>Ohio</i>	<i>Texas</i>
<i>Remainder New England¹</i>	<i>Michigan</i>	<i>Remainder West South</i>
	<i>Illinois</i>	<i>Central⁶</i>
Mid-Atlantic	<i>Remainder East North</i>	Mountain ⁷
<i>New York</i>	<i>Central³</i>	
<i>Pennsylvania</i>	West North Central ⁴	Pacific
<i>New Jersey</i>		<i>California</i>
South Atlantic	East South Central ⁵	<i>Remainder Pacific⁸</i>
<i>Florida</i>		
<i>Remainder South Atlantic²</i>		

¹ Maine, Vermont, New Hampshire, Connecticut, and Rhode Island.

² West Virginia, Maryland, Delaware, District of Columbia, Virginia, North Carolina, South Carolina, and Georgia.

³ Wisconsin and Indiana

⁴ North Dakota, South Dakota, Minnesota, Iowa, Nebraska, Kansas, and Missouri.

⁵ Kentucky, Tennessee, Mississippi, and Alabama.

⁶ Oklahoma, Arkansas, and Louisiana

⁷ Montana, Idaho, Wyoming, Nevada, Utah, Colorado, Arizona, and New Mexico.

⁸ Alaska, Hawaii, Oregon, and Washington.

Metropolitan Areas

- Boston, Worcester, Lawrence
- Chicago, Gary, Kenosha
- Detroit, Ann Arbor, Flint
- Los Angeles
- New York, Northern New Jersey, Long Island
- Philadelphia, Wilmington, Atlantic City
- San Francisco, Oakland, San Jose

GEOGRAPHIC DISTRIBUTION OF PARTICIPANTS AND RATES OF PARTICIPATION

Readers of this summary report should note that the data collected in the 1997 SPPA (and all previous SPPAs) associate the arts participation of each respondent with his or her place of residence. The 1997 SPPA questionnaire asked no questions about where the respondent participated in the arts. The answers to questions about taking lessons/classes and about socialization include many previous years and thus may include experiences far from the respondent's present home. In addition, people attend arts activities while on business and recreational trips, and sometimes make special trips to attend or to participate personally in particular arts opportunities. Traveling to New York City for Broadway shows or to the major cities to visit art museums are common examples. The geographical data in the SPPA assign all the answers to questions about arts activities to the residence location of the respondent.

The data in the tables in this chapter also must be used with care because of the sample sizes in the various geographic areas. The sample sizes are shown in each of the tables. All 12,439 people were asked the questions about attendance at live arts events, and the rates of positive response permit meaningful comparisons among the regions and states.

Because the questions about participation via media and about personal participation were asked of fewer respondents, the sample sizes frequently were too small for comparisons. Therefore, the tables for participation via media report data only for entire regions and not for individual states. The sample size for New England, East South Central, and Mountain regions are particularly small and caution should be used in making comparisons. Among the metropolitan areas only the sample sizes for New York, Los Angeles, and the San Francisco Bay area were large enough to make comparisons.

For personal participation, the small sample size is complicated by the small number of positive responses for some arts activities. The extreme case is ballet for which there were 24 personal participants across all the regions. No tables have been included that show the personal participation statistics broken down by geographic area.

Table 30 shows the rates of participation at live arts events by region and state. New England, especially Massachusetts, and New York had the highest rates for almost every arts ac-

Table 30. Attendance Rates for Arts Activities by State and Region: 1997

State and Region	Sample Size	Jazz	Classical Music	Opera	Musical Play	Non-Musical Play	Ballet	Other Dance	Art Museum	Historic Park	Arts/Crafts Fair	Read Literature
New England	689	15.9%	18.9%	4.8%	30.1%	23.0%	8.2%	14.3%	42.4%	53.0%	52.3%	69.7%
Massachusetts	459	14.6	24.3	4.9	30.6	21.2	9.4	14.8	48.1	58.7	45.4	69.8
Remainder New England ¹	230	17.0	14.6	4.7	29.7	24.4	7.2	13.9	38.0	48.5	57.8	69.7
Mid-Atlantic	2,246	12.7	17.5	6.2	30.5	17.9	7.3	12.6	38.7	48.3	46.8	63.3
New York	782	13.8	18.9	7.2	33.1	18.7	9.0	14.4	41.5	46.7	45.2	62.8
Pennsylvania	974	10.5	15.5	5.0	25.6	14.5	6.0	9.9	34.0	49.1	50.4	60.7
New Jersey	490	13.7	17.8	5.7	32.9	22.2	5.3	13.2	40.3	50.6	43.9	69.5
South Atlantic	1,435	10.8	14.4	3.8	20.4	15.8	4.8	10.8	30.5	49.0	43.1	61.0
Florida	628	15.4	16.7	3.7	22.4	17.4	6.8	13.1	35.5	47.8	49.2	63.2
Remainder S. Atlantic ²	807	9.2	13.5	3.8	19.6	15.2	4.0	10.0	28.6	49.5	40.9	60.1
East North Central	2,123	12.1	16.0	5.3	26.9	14.5	5.5	12.4	33.0	45.0	53.7	61.0
Ohio	460	13.6	17.1	5.1	24.8	11.6	7.0	10.7	30.4	42.8	54.8	61.5
Michigan	712	14.6	18.6	5.6	30.2	15.4	5.8	11.6	35.3	40.7	56.7	64.1
Illinois	709	12.5	16.4	4.9	27.2	17.7	4.8	16.0	37.5	49.7	51.0	62.3
Remainder E. N. Cntrl. ³	242	8.2	12.4	5.6	26.1	13.6	4.5	11.4	29.5	46.2	52.8	56.7
West North Central ⁴	695	11.1	15.9	3.8	24.3	17.9	3.5	11.1	36.2	50.6	51.9	62.8
East South Central ⁵	651	8.1	10.4	2.1	18.8	12.1	4.7	8.0	24.8	41.3	39.1	59.2
West South Central	1,106	10.4	14.3	2.4	19.3	13.1	6.7	13.3	31.7	43.7	46.5	61.3
Texas	818	11.2	15.6	3.2	21.5	15.9	7.9	13.2	34.9	45.3	46.4	63.9
Remainder W. S. Cntrl. ⁶	288	9.2	12.0	1.1	15.6	8.6	4.8	13.6	26.5	41.1	46.6	57.2
Mountain ⁷	571	10.9	14.0	6.1	24.7	11.9	6.0	14.7	40.0	48.2	47.1	66.6
Pacific	2,833	14.1	17.2	5.9	25.4	16.4	6.3	14.1	39.7	45.1	47.6	66.9
California	2,574	13.7	15.9	6.4	25.6	16.8	5.5	15.2	39.5	44.5	46.9	66.1
Remainder Pacific ⁸	259	15.3	21.0	4.5	24.9	15.2	8.7	11.0	40.3	46.7	49.6	69.2

¹ Includes Maine, New Hampshire, Vermont, Connecticut and Rhode Island

² Includes Georgia, South Carolina, North Carolina, Virginia, West Virginia, District of Columbia, Maryland and Delaware

³ Includes Wisconsin and Indiana

⁴ Includes North Dakota, South Dakota, Minnesota, Iowa, Nebraska, Kansas and Missouri

⁵ Includes Kentucky, Tennessee, Mississippi, and Alabama

⁶ Includes Oklahoma, Arkansas and Louisiana

⁷ Includes Montana, Idaho, Wyoming, Nevada, Utah, Colorado, Arizona and New Mexico

⁸ Includes Alaska, Hawaii, Oregon, and Washington

Table 31. Attendance Rates for Arts Activities by Metropolitan Area: 1997

Metropolitan Areas	Sample Size	Jazz	Classical Music	Opera	Musical Play	Non-Musical Play	Ballet	Other Dance	Art Museum	Historic Park	Arts/Crafts Fair	Read Literature
Boston Worcester Lawrence	378	15.6%	23.2%	6.0%	32.3%	20.6%	10.0%	14.1%	47.9%	57.6%	47.9%	71.0%
Chicago Gary Kenosha	458	14.0	16.8	5.0	30.5	19.3	4.8	17.9	42.9	50.6	53.2	62.7
Detroit Ann Arbor Flint	380	16.9	22.7	7.3	35.4	17.2	6.4	11.6	37.7	40.4	59.6	61.7
Los Angeles	804	12.5	14.4	5.7	24.4	15.7	6.0	15.1	38.9	39.4	40.5	64.7
New York Northern New Jersey Long Island	915	14.4	19.5	7.6	36.0	21.4	9.0	16.4	44.2	48.0	42.3	66.9
Philadelphia Wilmington Atlantic City	387	15.1	14.9	6.1	29.2	16.0	5.1	10.5	40.1	53.6	47.8	62.5
San Francisco Oakland San Jose	763	17.3	22.0	10.0	32.3	20.8	7.1	19.4	47.8	51.2	58.2	70.4

tivity. Illinois had the highest rate for other dance. Florida had a high rate for jazz, the mountain states had a high rate for opera, and Illinois had a high rate for musical plays. The relationship between the supply and consumption of offerings in the arts was demonstrated by the high participation rates for musical plays in New York and New Jersey, for non-musical plays in New Jersey, and for ballet in New York. Although the Mountain Region had high participation rates in some activities, in general the areas with low participation rates were those with few large population centers and few prominent arts organizations.

Table 31 shows the rates of attendance at live arts events for the seven largest metropolitan areas. Typically these rates are higher than the national rates because of the concentration of arts activities available in these areas. The San Francisco and Boston areas had the highest rates for eight of the arts activities. The New York area had the highest rate for musical and non-musical plays. The Detroit area had the highest rate for arts/crafts fairs. The Chicago area had the lowest rate for opera and ballet, and the Detroit area had the lowest rates for visiting art museums and reading literature. The Philadelphia area had the lowest rate for other dance, and the Los Angeles area had the lowest rate for the other six arts activities

Table 32 shows the distribution of attenders (respondents who went at least once) at live arts events for these regions and states. The numbers in this table are analogous to the numbers of members or subscribers to an activity. The Remainder South Atlantic area, containing seven states and the District of Columbia, has a total population comparable to California's, and these

Table 32. Number of Attenders at Arts Events by State and Region: 1997

(in thousands)

State and Region	Sample Size	Jazz	Classical Music	Opera	Musical Play	Non-Musical Play	Ballet	Other Dance	Art Museum	Historic Park	Arts/Crafts Fair	Read Literature
New England	689	1,665	1,970	502	3,145	2,400	854	1,490	4,422	5,530	5,460	7,283
Massachusetts	459	672	1,117	226	1,404	973	431	677	2,199	2,694	2,079	3,206
Remainder New England ¹	230	993	853	276	1,740	1,427	424	813	2,223	2,836	3,380	4,078
Mid-Atlantic	2,246	3,722	5,145	1,819	8,957	5,257	2,136	3,707	11,378	14,182	13,734	18,614
New York	782	1,917	2,613	998	4,577	2,581	1,241	1,990	5,745	6,474	6,264	8,696
Pennsylvania	974	1,053	1,560	509	2,581	1,465	603	994	3,430	4,939	5,072	6,113
New Jersey	490	752	972	312	1,799	1,211	292	722	2,203	2,769	2,399	3,805
South Atlantic	1,435	4,008	5,310	1,387	7,514	5,824	1,757	3,997	11,248	18,102	15,927	22,528
Florida	628	1,536	1,668	369	2,243	1,737	678	1,311	3,536	4,763	4,901	6,318
Remainder S. Atlantic ²	807	2,472	3,641	1,018	5,270	4,087	1,079	2,686	7,711	13,339	11,026	16,210
East North Central	2,123	3,845	5,080	1,684	8,559	4,605	1,764	3,956	10,500	14,298	17,056	19,377
Ohio	460	1,135	1,426	426	2,070	967	588	891	2,545	3,583	4,562	5,142
Michigan	712	1,013	1,284	388	2,085	1,063	404	806	2,442	2,816	3,914	4,435
Illinois	709	1,005	1,315	393	2,185	1,419	388	1,287	3,006	3,971	4,090	4,983
Remainder E. N. Cntrl. ³	242	693	1,054	477	2,219	1,156	384	972	2,507	3,928	4,489	4,818
West North Central ⁴	695	1,564	2,239	533	3,423	2,522	489	1,565	5,104	7,141	7,318	8,852
East South Central ⁵	651	1,014	1,297	266	2,343	1,514	587	994	3,089	5,149	4,875	7,382
West South Central	1,106	2,043	2,796	473	3,777	2,571	1,317	2,618	6,187	8,566	9,108	12,023
Texas	818	1,351	1,892	390	2,603	1,925	953	1,596	4,194	5,476	5,616	7,727
Remainder W. S. Cntrl. ⁶	288	692	904	84	1,175	646	364	1,021	1,994	3,090	3,492	4,296
Mountain ⁷	571	1,268	1,629	709	2,878	1,386	697	1,721	4,680	5,622	5,508	7,788
Pacific	2,833	4,112	5,007	1,725	7,390	4,762	1,836	4,106	11,550	13,068	13,833	19,474
California	2,574	2,975	3,448	1,388	5,547	3,638	1,193	3,295	8,564	9,619	10,159	14,344
Remainder Pacific ⁸	259	1,137	1,559	337	1,843	1,124	642	812	2,986	3,449	3,674	5,129

¹ Includes Maine, New Hampshire, Vermont, Connecticut and Rhode Island

² Includes Georgia, South Carolina, North Carolina, Virginia, West Virginia, District of Columbia, Maryland and Delaware

³ Includes Wisconsin and Indiana

⁴ Includes North Dakota, South Dakota, Minnesota, Iowa, Nebraska, Kansas and Missouri

⁵ Includes Kentucky, Tennessee, Mississippi, and Alabama

⁶ Includes Oklahoma, Arkansas and Louisiana

⁷ Includes Montana, Idaho, Wyoming, Nevada, Utah, Colorado, Arizona and New Mexico

⁸ Includes Alaska, Hawaii, Oregon, and Washington

Table 33. Total Attendance at Arts Events by State and Region: 1997

(in thousands)

State and Region	Sample Size	Jazz	Classical Music	Opera	Musical Play	Non-Musical Play	Ballet	Other Dance	Art Museum	Historic Park	Arts/Crafts Fair
New England	689	5,576	6,650	666	7,562	6,257	1,251	2,942	16,903	31,577	17,269
Massachusetts	459	1,830	4,142	376	3,157	2,750	753	1,606	8,975	18,091	6,909
Remainder New England ¹	230	3,747	2,508	291	4,405	3,507	498	1,336	7,928	13,486	10,359
Mid-Atlantic	2,246	10,302	15,542	3,769	19,269	12,224	3,926	8,240	41,292	52,088	37,528
New York	782	5,351	8,526	2,362	10,029	6,095	2,462	4,413	24,979	25,848	16,939
Pennsylvania	974	2,866	4,601	749	5,213	3,317	989	2,137	9,377	16,904	13,431
New Jersey	490	2,085	2,414	658	4,027	2,812	475	1,690	6,936	9,336	7,158
South Atlantic	1,435	12,931	14,493	2,786	17,910	17,085	2,881	12,947	36,554	75,680	38,331
Florida	628	5,647	6,088	986	7,331	4,578	1,209	5,138	11,718	20,167	13,451
Remainder S. Atlantic ²	807	7,284	8,405	1,800	10,579	12,507	1,671	7,809	24,836	55,513	24,880
East North Central	2,123	10,951	13,765	2,675	17,229	10,365	2,532	9,444	30,582	50,462	46,282
Ohio	460	2,814	4,361	655	3,663	1,884	758	1,700	8,294	12,517	13,006
Michigan	712	2,803	3,179	671	4,137	2,516	658	1,915	9,504	10,220	11,566
Illinois	709	2,704	3,541	755	4,755	2,813	459	2,601	7,239	13,304	10,808
Remainder E. N. Central ³	242	2,631	2,684	594	4,674	3,153	657	3,228	5,544	14,422	10,903
West North Central ⁴	695	3,979	6,709	1,090	8,620	5,788	537	3,471	13,740	30,039	18,147
East South Central ⁵	651	4,743	5,238	419	5,296	3,322	1,842	2,847	7,442	26,206	11,184
West South Central	1,106	6,468	6,700	765	7,879	5,607	1,846	8,874	21,559	31,386	21,481
Texas	818	4,713	4,981	676	5,566	4,578	1,246	4,775	12,833	22,758	12,785
Remainder W. S. Central ⁶	288	1,755	1,720	90	2,313	1,028	600	4,099	8,726	8,629	8,696
Mountain ⁷	571	4,529	5,489	1,449	5,736	4,031	1,251	3,257	17,638	21,717	13,650
Pacific	2,833	12,677	13,904	2,927	15,928	12,582	3,221	11,039	39,564	56,964	37,694
California	2,574	10,328	10,399	2,562	12,785	9,801	2,318	9,566	30,696	45,934	28,127
Remainder Pacific ⁸	259	2,349	3,505	365	3,143	2,781	903	1,473	8,869	11,031	9,567

¹ Includes Maine, New Hampshire, Vermont, Connecticut and Rhode Island

² Includes Georgia, South Carolina, North Carolina, Virginia, West Virginia, District of Columbia, Maryland and Delaware

³ Includes Wisconsin and Indiana

⁴ Includes North Dakota, South Dakota, Minnesota, Iowa, Nebraska, Kansas and Missouri

⁵ Includes Kentucky, Tennessee, Mississippi, and Alabama

⁶ Includes Oklahoma, Arkansas and Louisiana

⁷ Includes Montana, Idaho, Wyoming, Nevada, Utah, Colorado, Arizona and New Mexico

⁸ Includes Alaska, Hawaii, Oregon, and Washington

two areas had the largest number of individual attenders for all arts activities except ballet. New York had the largest number of attenders for ballet.

Table 33 shows the number of attendances (the number of attenders times the average frequency for each arts activity) at live arts events for the regions and states. The numbers in this table are analogous to the number of tickets that were sold/distributed to residents of each area for each type of arts event. The patterns are very similar to those for total attenders.

Table 34 shows rates of participation in arts activities via the broadcast and recorded media for each of the nine geographical regions. The samples were too small to report this information for individual states. For 15 of the 16 forms of media participation, the highest rate of participation was in either New England or the Pacific region; and for 15 of the 16, the lowest rate of participation was in either the East South Central or the Mountain region. Although recordings are available nationwide, broadcasts of arts programs are not evenly distributed. Because the number of times respondents watched or listened was not collected, there is no table equivalent to the total attendance table for live events.

Table 34. Participation Rates Via Broadcast and Recorded Media by Region: 1997

Region	Sample Size ¹	Jazz			Classical			Opera			Musical Play			Non-Musical Play		Dance	Art
		TV	Radio	Rec.	TV	Radio	Rec.	TV	Radio	Rec.	TV	Radio	Rec.	TV	Radio	TV	TV
New England ²	280	34.0%	44.5%	33.6%	34.9%	53.5%	47.4%	19.5%	15.0%	17.3%	29.9%	5.2%	18.0%	22.3%	5.5%	43.9%	48.0%
Mid-Atlantic ³	942	30.3	41.4	29.8	34.1	41.6	36.3	19.1	13.5	14.4	26.2	5.3	15.2	25.4	4.1	38.3	43.2
South Atlantic ⁴	627	31.2	40.7	30.5	33.6	40.8	32.5	14.1	10.5	8.8	22.6	5.8	10.0	23.7	7.1	39.3	45.7
East North Central ⁵	881	29.4	37.7	27.8	30.4	38.9	32.7	11.7	9.2	9.2	23.6	3.0	12.2	21.2	5.1	39.8	45.9
West North Central ⁶	302	22.3	33.0	21.2	28.4	37.7	30.3	8.9	8.2	8.5	26.8	3.4	8.0	26.5	6.8	32.3	46.7
East South Central ⁷	266	28.8	26.9	21.0	23.4	29.0	21.7	9.6	7.3	4.1	21.8	2.4	4.1	22.1	2.1	34.0	36.5
West South Central ⁸	459	29.9	37.0	25.6	29.6	37.6	30.6	11.6	10.0	8.0	25.4	3.7	8.9	22.1	5.9	35.5	44.4
Mountain ⁹	235	26.1	39.1	27.4	23.5	38.4	33.9	12.2	4.3	8.3	18.0	3.3	9.5	20.7	6.0	32.0	40.1
Pacific ¹⁰	2,078	35.4	43.2	33.4	37.3	46.1	39.3	19.8	13.5	13.8	27.8	6.7	13.4	24.3	7.7	46.0	47.7

¹ The reader should exercise caution in making inferences based on estimates derived from small samples.

² Includes Massachusetts, Maine, New Hampshire, Vermont, Connecticut and Rhode Island

³ Includes New York, Pennsylvania and New Jersey

⁴ Includes Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, District of Columbia, Maryland and Delaware

⁵ Includes Ohio, Michigan, Illinois, Wisconsin and Indiana

⁶ Includes North Dakota, South Dakota, Minnesota, Iowa, Nebraska, Kansas and Missouri

⁷ Includes Kentucky, Tennessee, Mississippi, and Alabama

⁸ Includes Texas, Oklahoma, Arkansas and Louisiana

⁹ Includes Montana, Idaho, Wyoming, Nevada, Utah, Colorado, Arizona and New Mexico

¹⁰ Includes Alaska, Hawaii, Oregon, Washington and California

Summary and Conclusions

The 1997 Survey of Public Participation in the Arts (SPPA) was sponsored by the Research Division of the National Endowment for the Arts. It was conducted by Westat Corporation of Rockville, Maryland, as an independent, nationwide, stand-alone survey. Previous SPPAs had been add-on questions to the National Crime Survey conducted by the Bureau of the Census. While the 1997 SPPA offered substantial advantages in additional questions, sample size and geographical detail, the differences in the conduct of the previous surveys make them difficult to compare with the 1997 results.

The 1997 SPPA clearly demonstrates that the arts are very popular in the United States. Fifty percent of Americans 18 years of age or older reported that they attended a performance of jazz, classical music, opera, musical play, non-musical play, ballet or other dance, or visited an art museum or gallery at least once during the previous 12 months. Thirty-five percent of adult Americans visited an art museum, and they did so an average of 3.3 times. Other types of arts activities were also very well attended.

Information was collected on the gender, age, race, household income, and educational attainment of each respondent; and the rates of participation, total attenders, and total participation were calculated for each component of each demographic group for each field of the arts. The results permit comparisons of participation among demographic groups in different arts activities and within each demographic group among arts activities. Tabulated data show underrepresentation and overrepresentation in comparison with each group's fraction of the U.S. population. As was the case in earlier SPPAs, higher rates of participation in the arts were closely related to higher levels of household income and educational attainment.

An important finding of the analysis of the 1997 SPPA demographic data was that the participants in the arts via media were more evenly distributed by race, age, income, and educational level than the participants who attended live arts events. The media brought the arts to many people who might not have participated at all. The 1997 SPPA indicates that tens of millions of Americans did participate in the arts in these ways. Although dance and visual art were seen primarily via television and video recordings, the other arts forms attracted very large numbers of listeners on radio and recordings. An estimated 75 million different people reported that they listened to jazz or classical music on the radio alone.

The 1997 SPPA shows that large numbers (almost two-thirds) of Americans personally performed and created works of art. It was estimated that more than 130 million adults played classical music, sang, danced, painted or drew, created art photographs, or wrote creatively, at least for their own enjoyment, and many of them performed or exhibited in public. Twenty million adult Americans (more than ten percent of the adult population) reported that they sang in groups before the public. A demographic analysis of these rates of participation by do-

ing shows that all groups participated in this way and that for most arts activities the highest rates were for minority groups. For example, the rate of playing jazz was highest for African Americans and second highest for Hispanics. American Indians had the highest rates of personal participation in other dance and photography, and Asians had the highest participation rates in opera, musical plays, ballet, drawing, and creative writing.

The 1997 SPPA included many new questions concerning sources of information about arts events, the place of performance, the respondents' companions, their desire to attend arts events more often, the barriers to this participation, and the amounts respondents paid for tickets to performances or admission to museums. The results show that word of mouth and newspapers were the chief sources of information about live arts events and that, although most companions were family members, friends and dates accompanied the respondents more than 40 percent of the time. Lack of time, lack of a companion, lack of events, and inaccessibility were the chief deterrents to more frequent attendance at live arts events.

Several questions were asked about socialization in the arts, including questions about classes and lessons in the arts, arts environment in the home while growing up, and exposure of their children to the arts. The responses indicate that respondents exposed their children to the arts at about the same rate as they had been exposed as children.

Music preferences and favorite types of music, in terms of both "liked" and "liked best", were nearly the same for 1992 and 1997. Respondents were asked about the rates at which they participated in other leisure activities. Both these activities and arts activities were grouped according to the degree of flexibility the respondent had in choosing the time and place of participation. When similar groups were compared, the participation rates were very similar.

More detailed geographical information is available from the 1997 SPPA than in prior SPPAs. The data were reported for seven metropolitan areas, ten individual states, and nine regions that include all 50 states, although small samples in a few activities made comparisons difficult.

For the first time the 1997 SPPA investigated the use of personal computers in the arts. The data show that about eight percent of the respondents used a computer to find out about arts events, and about an equal number used the computer to participate, usually in visual art. The survey was conducted during a period of explosive growth in the use of the Internet, and the frequency of usage of computers in the arts may be very different in future surveys.

